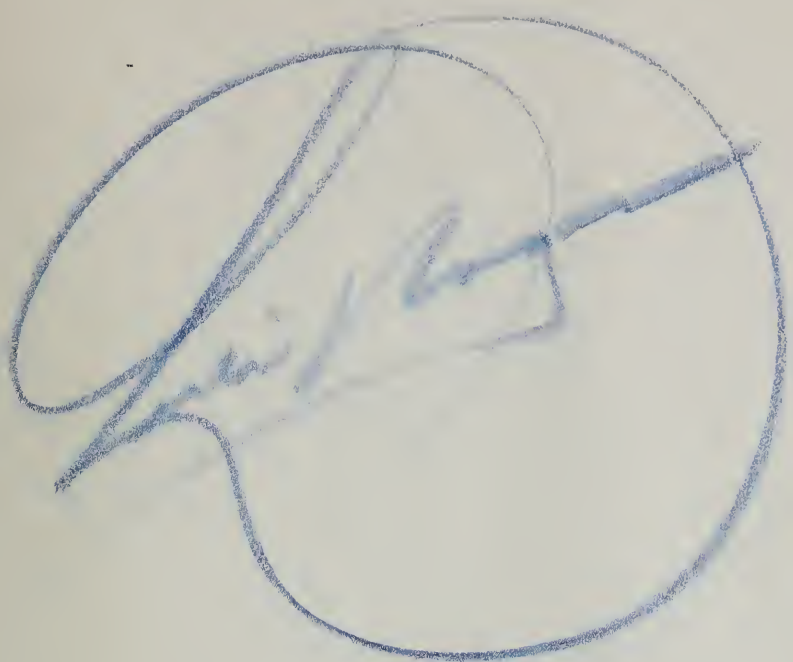


ADDRESS AT THE OPENING OF THE BERKSHIRE MUSIC CENTER, JUNE 30, 1946

By Serge Koussevitzky

It is with a feeling of deep happiness that I address you today and congratulate you on the occasion of the opening of our Music Center. After three years of inactivity in this field of endeavor so dear to my heart, an inactivity imposed by the conditions of war, we are again gathered here, in Tanglewood, but with what emotions!

We parted at a moment when a great ordeal confronted the entire world, including our own country, which played such a magnificent part in this war. It is imperative that in the building of peace the rôle of our country be no less important than it was during the trying years that we have lived through.

The victory of the Allies brought liberation from tyranny and slavery which oppressed the world. As yet, it has brought only physical liberation to tortured humanity. No little time will pass before complete peace is established on earth. It will not be soon that man will breathe freely again and that the elements, unleashed by the war, will recede to normal limits.

What will these limits be? The very outlines of frontiers are changing. After such upheavals life does not allow of a return to old patterns, to outlived conceptions and forms. It insistently searches for and demands new patterns. These new outlines of the world, even its geographical outlines, are the concern of politics. They are the cause, at the present moment, of much controversy and ill feeling. We are concerned, however, with another question – not politics, but culture.

It is not only political and economic systems that serve to build the world, but other values as well. Distinct from materialistic values (such as food, housing and clothing), these are spiritual values, foremost among which is art. We are accustomed to speak of this as culture.

If we conceive culture as part of the spiritual life of a people, and the political state as part of its organic life, then their dissociation becomes a great evil and is now intolerable.

Just as a body is dead without the spirit, so is a political state dead — a lifeless organism — without the progressive force of enlightenment and culture.

The course of history reveals that art and culture were instrumental in attaining perfect or near perfect forms of government, such as in ancient Greece or Rome: great minds governed the state combining both political and cultural leadership.

Let us take a more recent example: less than two centuries ago a young nation was born on the strength of the great American Constitution, a document created by the noblest, the most cultivated and universal minds of our age. These great men — scientists, thinkers and writers — represented the spiritual flowering of their epoch and of their people.

Let us further recognize the fact that, with the advent of the Christian era, practically the complete Western culture — music, art, philosophy, literature — radiated from the early churches and monasteries. Thus, art and culture served as a fundamental bond between spiritual and organic evolution of mankind.

In the events of recent years, the search for the causes of the war and the resulting social, political and economic catastrophe, disclosed that the foremost problem is the *re-education* of a whole nation, the revision of ideologies, the reassessment of culture, and the return to culture where it had undergone ugly perversion or had proved to be utterly absent.

We do not deny the rôle played by politics in the cultural development of a country. But we understand, accept and support, in every way, only that policy which has for its aim the good of all humanity. We welcome a policy contributing to the growth of vital forces of the country — of *all* the vital forces — and embracing a wide scope of basic human activity. We uncompromisingly reject those narrow and blind programmes, calculated to further only personal interests, which endanger life, work in opposition to it, and therefore are fatal to culture.

Today, we musicians are blessed with a rich heritage. Our harvest is ripe, and we offer it to a distressed humanity. Shall we let the turmoil of political life divert us from our aim? Shall we let social, economic and political problems overshadow the growing need of musical art in the colossal task of world reconstruction? Is the welfare of a

country determined by its magnificent buildings, bridges and roads? Does the happiness of a people depend on economic security and good living alone? Our world is hungry for spiritual food! But what has been done by our government to satisfy this hunger? Is there a law preventing democratic governments to support the fine arts?

None of the democratic governments are concerned with this vital question – the subsidy of the arts – especially musical art. Is it not time for our American Government, leading among democracies, to give a permanent support to the fine arts? We artists are the living pulse of art; the state is the ground upon which art finds stability and security. It is imperative for the state to realize and acknowledge the signal need of our time. Art needs the support of the state, and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing *its present structure.*

In ignoring the arts, the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation.

The victory won in this war is not yet fully realized. But we know that in it lies the guarantee of our future life, in it is to be found new *progress and joy, creative joy.*

The victory belongs to youth. It belongs to the generation rising to take place of an old civilization, under the ruins of which now lie cities and entire countries of the old world.

~

My Dear Young Friends:

We are here to spend a creative summer in music. Our problems are basically unchanged.

We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life, the question of the creative vocation of man is also the question of a new consciousness.

An artist must be conscious of the importance of his spiritual growth and sense his responsibility, beyond the acquired technical perfection, experience and sound knowledge. For only in a complete

and self-less devotion to the art of his selection will he find the higher plane of artistic consciousness and the true miracle of the creative act. Only then will he become part of the organic force which moves and builds the culture of man.

Today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is an element of unity among men.

More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all. On the remotest spots of the earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound. In the light of music, the soul beholds the good and the beautiful; the heart awakens to faith in man and in his better future. If you deprive men of music — just as they were deprived of honor, dignity, human rights, conscience, faith and freedom — you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man — it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men.

It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence.

TANGLEWOOD — LENOX, MASSACHUSETTS



BOSTON SYMPHONY ORCHESTRA

FOUNDED IN 1881 BY
HENRY LEE HIGGINSON

Summer, 1946

BACH-MOZART CONCERTS

SERGE KOUSSEVITZKY, *Conductor*

JULY 13, 14 — JULY 20, 21



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SEASON 1946

BY MEMBERS OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

historical and descriptive notes by

DR. HUGO LEICHTENTRITT

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SYMPHONIANA

TWO NEW BOOKS

The activities of the Boston Symphony Orchestra in and out of Tanglewood figure prominently in two notable books. One, "The Tale of Tanglewood" by M. A. DeWolfe Howe, is now published, and the other, "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Dr. Hugo Leichtentritt, will be published this autumn.

In "The Tale of Tanglewood" Mr. Howe traces its early history and literary associations and its development in recent years into a musical center, which of course involves the establishment and growth of the Berkshire Festivals. The Festival programs from the beginning are listed. Mr. Howe, a Trustee of the Boston Symphony Orchestra, is likewise its historian and the author of a number of outstanding books. Dr. Koussevitzky, in an introduction to the book, writes:

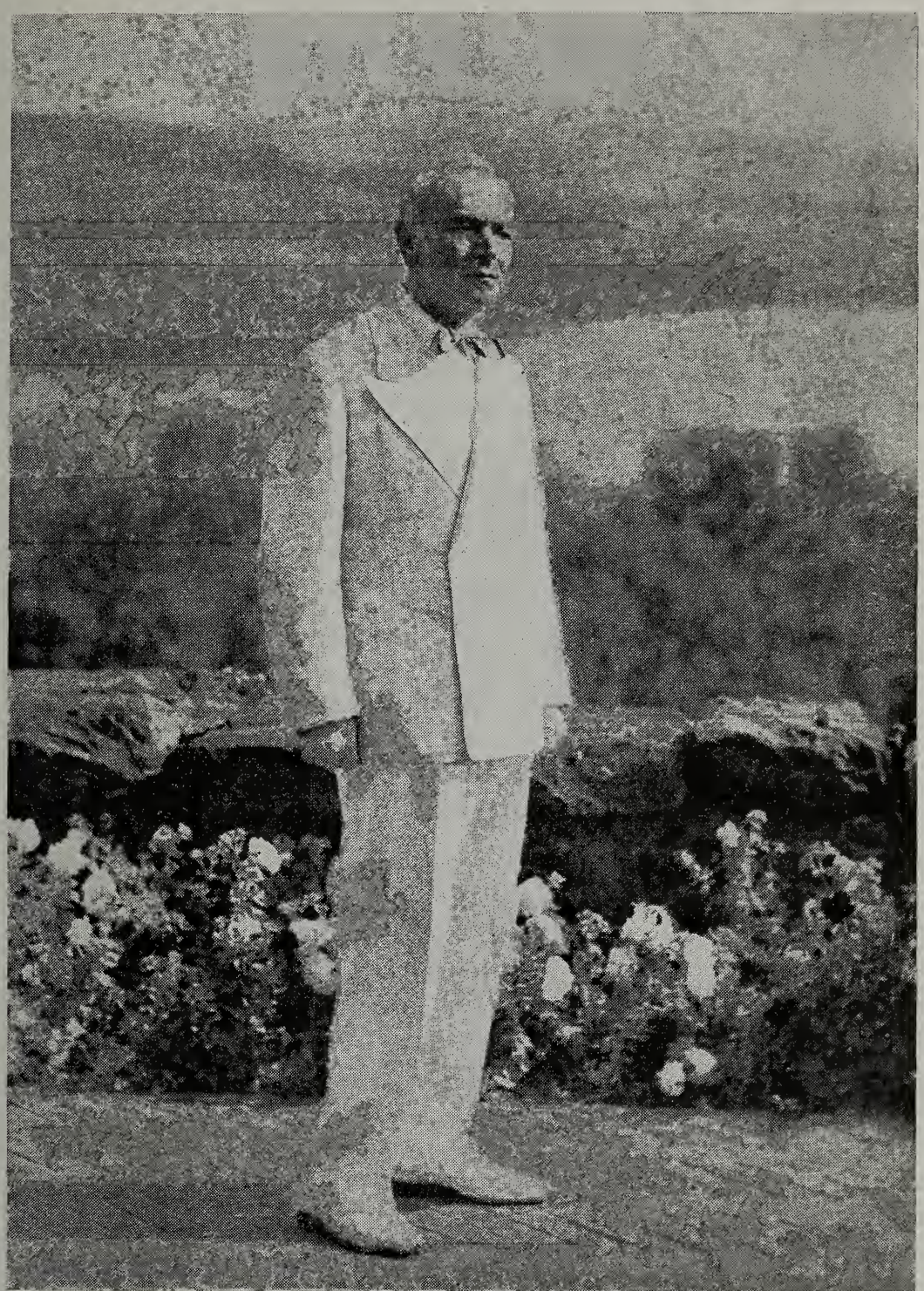
"I venture to add that if the muses had their say in the writing of the present work, they used unerring inspiration, sense, and perception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

Dr. Leichtentritt is well known by his "Music History, and Ideas." His latest book treats the growth of American symphonic music in the last century and this, and the part which Dr. Koussevitzky, as conductor of the Boston Symphony Orchestra, has played in this growth. Various chapters are entitled "The First Wave of Americanism," "Judaism in American Music," "The Russian-American School," "Neo-Classicism as Reflected in American Music," "The New Americanism of the Thirties and Forties." These are followed by two extensive chapters devoted to an analysis of "Koussevitzky's Art as a Conductor" and "Koussevitzky as an Educator," stressing the importance of the Berkshire Festivals and the Berkshire Music Center.

BOSTON SYMPHONY EXHIBITION

An exhibition, "The History of the Boston Symphony Orchestra," will be held in the Berkshire Museum, Pittsfield, from July 23 to August 20. Various pictures of the Orchestra in its early days, portraits of each conductor since 1881, programs and other memorabilia will be shown. Features of the exhibition will be the John Singer Sargent full-length portrait of Henry Lee Higginson, the founder of the Orchestra, and paintings and drawings by Donald Greason made at rehearsals, Dr. Koussevitzky conducting.





An Invitation to Join

THE SOCIETY OF FRIENDS OF THE

BERKSHIRE MUSIC CENTER

SERGE KOUSSEVITZKY, *Director*

All who are interested in the Boston Symphony Orchestra's summer school at Tanglewood and its activities are invited to become members of the newly formed Society of Friends of the Berkshire Music Center.

Those who join the Society will be privileged to attend the many school performances. The Center will give not less than twenty concerts, orchestral, chamber and choral, and three performances of Benjamin Britten's opera, "Peter Grimes," which was commissioned for the Center by the Koussevitzky Music Foundation, and which will have its first American presentation by the Opera Department.

Admission to these school concerts and opera performances will be by invitation only, and as a member of the Society your request for tickets will be fulfilled so far as space permits. Members will also be invited to the special Chamber Music Concerts on Tuesday evenings.

Contributions in any amount will constitute enrollment without further formality.

Dr. SERGE KOUSSEVITZKY, *Director*
Berkshire Music Center
Tanglewood, Lenox, Massachusetts

I wish to be enrolled as a member of the Society of Friends of the Berkshire Music Center. Enclosed is my voluntary contribution. $.....

I should like to receive a school calendar with the full list of events.

Name

Address

.....

First Program

SATURDAY EVENING, JULY 13, *at* 8:15
SUNDAY AFTERNOON, JULY 14, *at* 3:30

MOZART.....Symphony in B-flat, No. 33 (K. 319)

I. Allegro assai
II. Andante moderato
III. Menuetto
IV. Finale: Allegro assai

MOZART.....Adagio ma non troppo from the Quintet in G minor for Strings (K. 516)

BACH.....Brandenburg Concerto No. 3 in G major, for String Orchestra (with Sinfonia from the Cantata "Christ lag in Todesbanden")

Allegro moderato
Sinfonia
Allegro

INTERMISSION

BACH.....Brandenburg Concerto No. 5 in D major, for Orchestra with Piano, Violin and Flute

I. Allegro
II. Adagio affettuoso
III. Allegro

Piano: LUKAS FOSS
Violin: RICHARD BURGIN
Flute: GEORGES LAURENT

MOZART.....Serenade in B-flat for Wind Instruments (K. 361)

Largo; Molto allegro
Menuetto
Adagio
Andantino (Theme with variations)
Rondo: Allegro molto

BALDWIN PIANO

Each Saturday Evening Concert at Tanglewood will be broadcast 9:30 to 10:30 by the American Broadcasting Company under the sponsorship of the Allis-Chalmers Manufacturing Co. (Berkshire Festival Programs on page 28.)

Historical and descriptive notes by Dr. Hugo Leichtentritt

FIRST PROGRAM

Wolfgang Amadeus Mozart. . . .Symphony in B-flat, No. 33 (K. 319)
1756–1791

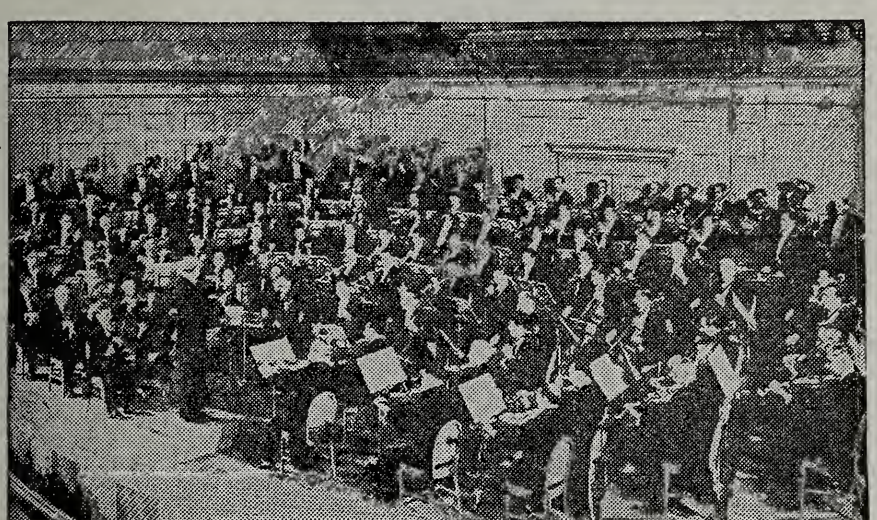
This rarely heard symphony belongs to a group of three symphonies, written in 1779 and 1780 in Salzburg. Mozart had recently returned from his extended journey to Paris, where he had been profoundly saddened by the death of his mother, who had accompanied him on this trip. Also, on his stop-over in Mannheim, he had been deeply wounded when his passionately beloved Aloysia Weber showed him distinctly how little she cared for him. He loathed to return to Salzburg, and only the protracted admonitions of father Leopold caused him to resume his duties as organist at the court of the archbishop. This accumulation of sad experiences is reëchoed in many of his new compositions, in emotional outbursts of a passionate character foreign to his earlier works, and in a growing maturity of invention and workmanship. Nevertheless, Mozart's inborn optimism and youthful cheerfulness are not repressed for long, and such a relapse into gayety characterizes especially the B-flat Symphony, in contrast to its neighbors, the heroic-pathetic Symphony in G, immediately preceding it, and the romantic exuberance of the C major Symphony, written a little later.

The small orchestra of the Symphony in B-flat (only string orchestra, two oboes, two bassoons, two horns) points to the rather provincial status of the Salzburg court music. The first movement, a brisk *Allegro assai* in 3-4 time, shows the influence of the Mannheim innovations in the frequent interchange of *forte* and *piano;* every few measures an unexpected *forte* accent animates the graciously flowing music. The dramatic tension of Beethoven's extended crescendos is absent in this carefree, amiable, lively music of young Mozart. Also, the contrasts of staccato and legato are exploited effectively, as well as the contrasts of transparent, thin phrases for a few instruments and vigorous *tutti* episodes in *fortissimo.* The unusually extended exposition section is followed by a rather short development dominated by a new motive of a liturgic character, in calm plain-chant manner, a motive occurring also in Mozart's F major mass, and identical with the principal theme in the finale of the "Jupiter" symphony. This solemn, contrapuntal episode soon gives way to an outburst of gayety leading back to the first theme and to the repetition of the entire exposition, with the customary changes of tonality.

The lovely, idyllic second movement, *Andante moderato,* is an aria-like piece of the type sometimes called *cavatina.* Its melodic line is con-

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fided almost entirely to the first violins, supported by the rest of the string orchestra. The wind instruments are used only sporadically, adding a bit of charming color here and there.

The *Minuetto* is a later addition, written in Vienna. Originally the symphony had only three movements. This short but exquisite piece has its peculiar, impressive effects in the richer sound extracted from the wind instruments. The beautiful melody of the Trio, played by the violins, expands a phrase of the oboes heard in the first part of the piece.

The *Finale* is one of the jolliest pieces ever written by Mozart. Its humour, however, differs from Haydn's more robust jokes, its atmosphere is not rustic, but urban. The whispering triplet figure at the start pervades the greater part of the piece, in the leading melody or in the accompaniment. Also here, as in the first movement, there is frequent interchange of *piano* and *forte,* of *legato* and *staccato.* Quite a number of melodic ideas follow each other, almost always played by the first violins. Only once in the extended exposition of themes the oboes and bassoons replace the string orchestra for eight measures in a quaint episode imitating the primitive village musicians. The development section in the middle of the piece resembles the corresponding section of the first movement by its new thematic material, very much like the "liturgic" motive pointed out above, and by the contrapuntal treatment of theme and countertheme, with the triplet figure as most effective counterpoint, leading back to the reprise of the entire first part. A brilliant *tutti* brings the spirited piece to its proper conclusion.

~

WOLFGANG AMADEUS MOZART.....*Adagio,* String Quintet in G minor for Strings (Koechel 516)

THE *Adagio* from Mozart's String Quintet in G minor, played by the entire string orchestra, is part of one of Mozart's most accomplished and admired works, filled with an emotional ecstasy of pain and a largeness of conception anticipating characteristic traits generally associated with Beethoven. Written in 1787, this quintet, preceding by one year the three last symphonies, belongs to Mozart's latest and most mature phase.

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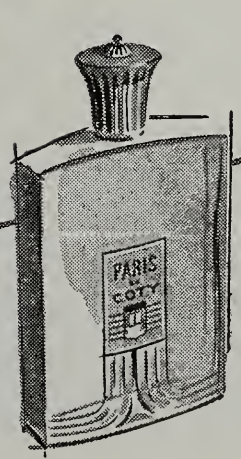
JOHANN SEBASTIAN BACH.....Brandenburg Concerto No. 3, in
1685–1750 G major for String Orchestra

OUR two programs are dominated by several *concerti grossi,* combined in a series of six so-called Brandenburg Concertos. Nos. 2, 3, 5 of this series have been selected for performance. The Brandenburg concertos got their names from the fact that Bach wrote them for a prince



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of Brandenburg, a great lover and connoisseur of music. These concertos are generally considered Bach's most accomplished work. They treat the formal idea of the *concerto grosso* with a sovereign mastery beyond comparison. *Concerto grosso* means a composition in concerto form for a rather large orchestra, a *"tutti"* to which is opposed a little group of solo instruments, the *"concertino."* This dialogue of the two groups Bach has varied with an admirable inventiveness in every one of the six concertos. Bach's dedication to the prince is dated 1721; the Brandenburg concertos thus represent the culmination of the master's production in his middle period.

Bach's Third Brandenburg Concerto is written for three groups concertizing with each other, three violins, three violas, three violoncellos and thoroughbass. Its first movement grows out of its principal motive, heard at the start. In their dialogue these three groups with the bass are in many places elaborated in ten distinct parts, reduced to four parts in the tutti episodes. The contrast of the massive tutti to the fine polyphonic texture in the solo sections is very effective. There is no adagio; its place is taken by a few chords. For our performance, however, an adagio has been borrowed from the serious, impressive orchestral introduction of the cantata *"Christ lag in Todesbanden."* A vivid dance-like piece in song form, similar to a Gigue, acts as finale.

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JOHANN SEBASTIAN BACH. . . . Brandenburg Concerto No. 5, in D major, for Orchestra with Piano, Violin and Flute

BACH'S Brandenburg Concerto No. 5 is written for a trio of solo instruments, flute, violin and piano and a string orchestra. The first movement, *Allegro,* employs two different motives for the *tutti* and the *soli.* The *concertino* is treated with especial preference, thus combining a piano concerto with a *concerto grosso.* A charming *pianissimo* episode in the middle handles the dialogue between the two groups with an abundance of interesting combinations. A brilliant extended cadenza for the piano, preceding the final *tutti,* gives a virtuoso touch to the piano part.



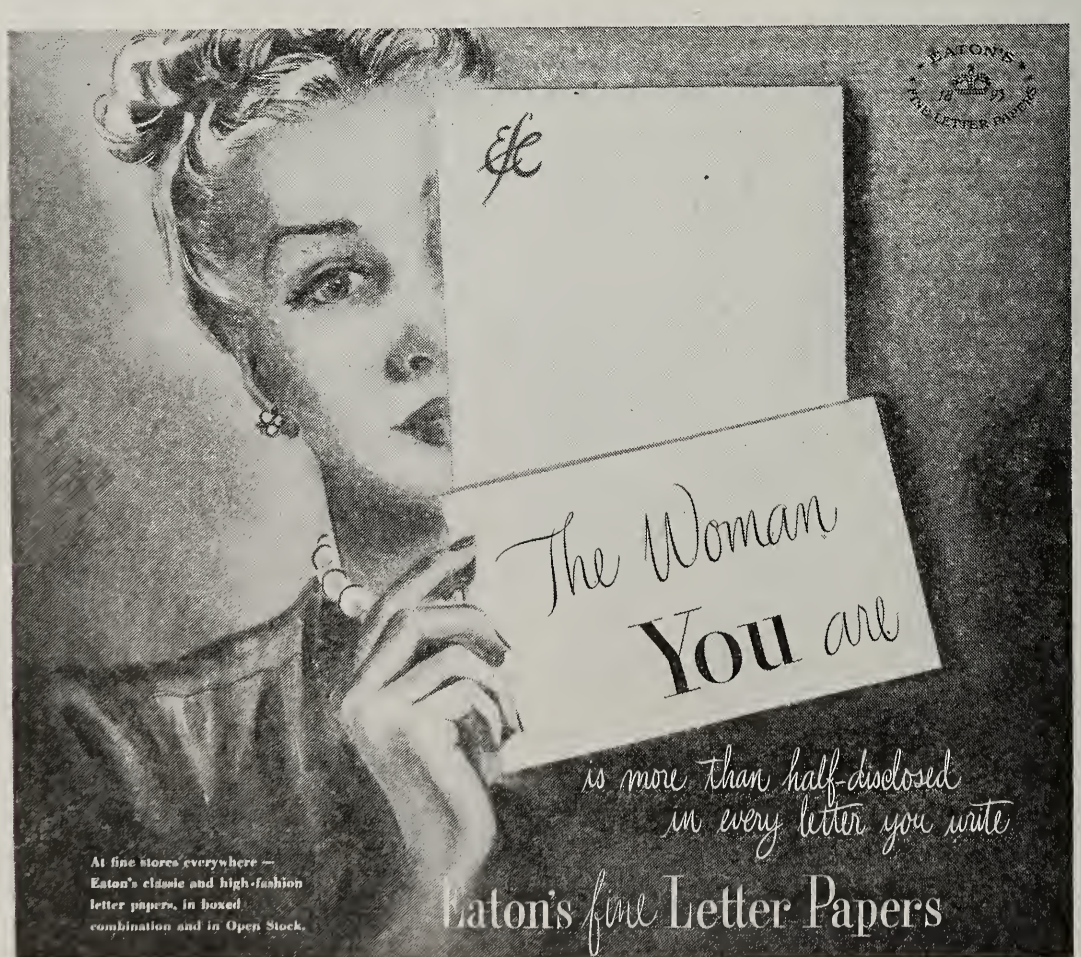
The second movement, *Affettuoso,* a trio for the solo instruments without the orchestra, is divided into five stanzas. Every stanza commences with a closely interwoven duet of flute and violin, to which after a few measures the piano responds with a richly ornamented aria-like melody, letting the two other instruments drop in faint echo phrases. Every stanza is written in a different key and has its own melody.

The third movement, *Allegro,* commences with a freely treated *fugato,* in which both *concertino* and *tutti* participate. Next follows a more extended middle section, with a spirited dialogue of the *fugato* theme and a new countertheme. The piece is concluded with a repetition of the first section.

~

WOLFGANG AMADEUS MOZART.....Serenade in B-flat major for Wind Instruments (Koechel 361)

Mozart's Serenade No. 10, a work of Mozart's last Salzburg years, is not only one of the finest compositions for wind orchestra in the entire literature of music, but also in the multitude and quality of its ideas the equivalent of two symphonies. No less than eight movements — some of them quite extensive — testify to Mozart's amazingly copious source of invention.



A weighty, serious slow introduction, in which the clarinet dominates, is followed by a colorful Allegro molto in sonata-form, a piece rich in interesting thematic combinations. The stately minuet has even two trios, the first one rather meditative, the second one of a peculiar charm, with the little trills of the oboe, and the humorous agility of the accompanying bassoon. The *Adagio* must be rated a piece of very first order; its veritable stream of noble, indescribably beautiful and profound melody flows along above an accompaniment of a strangely hesitating, yet persistent rhythm.

A second minuet and romance are here omitted. Mozart's inexhaustible resources are amply displayed in a Theme with six Variations, of which especially No. 4 and No. 5 impress the listener, with their tender sighs in the former, and the softly murmuring accompaniment of the broadly singing oboe and clarinet in the latter piece.

A jolly and vivacious Rondo with vigorous tutti effects worthily concludes the serenade.

The serenade is scored for two oboes, two clarinets, two bassett horns, four horns, two bassoons, double bassoon or double bass.

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What will these limits be? The very outlines of frontiers are changing. After such upheavals life does not allow of a return to old patterns, to outlived conceptions and forms. It insistently searches for and demands new patterns. These new outlines of the world, even its geographical outlines, are the concern of politics. They are the cause, at the present moment, of much controversy and ill feeling. We are concerned, however, with another question — not politics, but culture.

It is not only political and economic systems that serve to build the world, but other values as well. Distinct from materialistic values (such as food, housing and clothing), these are spiritual values, foremost among which is art. We are accustomed to speak of this as culture.

If we conceive culture as part of the spiritual life of a people, and the political state as part of its organic life, then their dissociation becomes a great evil and is now intolerable.

Just as a body is dead without the spirit, so is a political state dead — a lifeless organism — without the progressive force of enlightenment and culture.

A KEEPSAKE

To add to your memories of Tanglewood.

The story of its Festival that has made Tanglewood a mecca of music.

By a former Pulitzer Prize Winner

"If the muses had their say in the writing of this work, they used unerring inspiration, sense and preception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

From the Introduction by SERGE KOUSSEVITZKY

THE TALE OF *Tanglewood*

By M. A. De Wolfe Howe

With an Introduction by SERGE KOUSSEVITZKY

With illustrations • $2.00 *at the Festival and all bookstores* • The Vanguard Press

The course of history reveals that art and culture were instrumental in attaining perfect or near perfect forms of government, such as in ancient Greece or Rome: great minds governed the state combining both political and cultural leadership.

Let us take a more recent example: less than two centuries ago a young nation was born on the strength of the great American Constitution, a document created by the noblest, the most cultivated and universal minds of our age. These great men — scientists, thinkers and writers — represented the spiritual flowering of their epoch and of their people.

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country — of *all* the vital forces — and embracing a wide scope of basic human activity. We uncompromisingly reject those narrow and blind programmes, calculated to further only personal interests, which endanger life, work in opposition to it, and therefore are fatal to culture.

Today, we musicians are blessed with a rich heritage. Our harvest is ripe, and we offer it to a distressed humanity. Shall we let the turmoil of political life divert us from our aim? Shall we let social, economic and political problems overshadow the growing need of musical art in the colossal task of world reconstruction? Is the welfare of a country determined by its magnificent buildings, bridges and roads? Does the happiness of a people depend on economic security and good living alone? Our world is hungry for spiritual food! But what has been done by our government to satisfy this hunger? Is there a law preventing democratic governments to support the fine arts?

None of the democratic governments are concerned with this vital question — the subsidy of the arts — especially musical art. Is it not time for our American Government, leading among democracies, to give a permanent support to the fine arts? We artists are the living pulse of art; the state is the ground upon which art finds stability and security. It is imperative for the state to realize and acknowledge

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the signal need of our time. Art needs the support of the state, and demands a department of the fine arts. The state needs art for the purpose of fortifying and completing *its present structure.*

In ignoring the arts, the state will inevitably lose the sustaining interest and influence of the foremost minds and the creative spiritual forces of the nation.

The victory won in this war is not yet fully realized. But we know that in it lies the guarantee of our future life, in it is to be found new *progress and joy, creative joy.*

The victory belongs to youth. It belongs to the generation rising to take place of an old civilization, under the ruins of which now lie cities and entire countries of the old world.

~

My Dear Young Friends:

We are here to spend a creative summer in music. Our problems are basically unchanged.

We shall again seek new answers to arising questions, a wider access to inexhaustible treasures of musical art, a higher vision of music as a profession, as a vocation and as a creative cultural force. In the progress of life, the question of the creative vocation of man is also the question of a new consciousness.

An artist must be conscious of the importance of his spiritual growth and sense his responsibility, beyond the acquired technical perfection, experience and sound knowledge. For only in a complete and self-less devotion to the art of his selection will he find the higher plane of artistic consciousness and the true miracle of the creative act. Only then will he become part of the organic force which moves and builds the culture of man.

Today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is an element of unity among men.

More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers, and speaks a language accessible to all. On the remotest spots of the earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound. In the light of music, the soul beholds the good and the

beautiful; the heart awakens to faith in man and in his better future. If you deprive men of music — just as they were deprived of honor, dignity, human rights, conscience, faith and freedom — you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man — it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men.

It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence.



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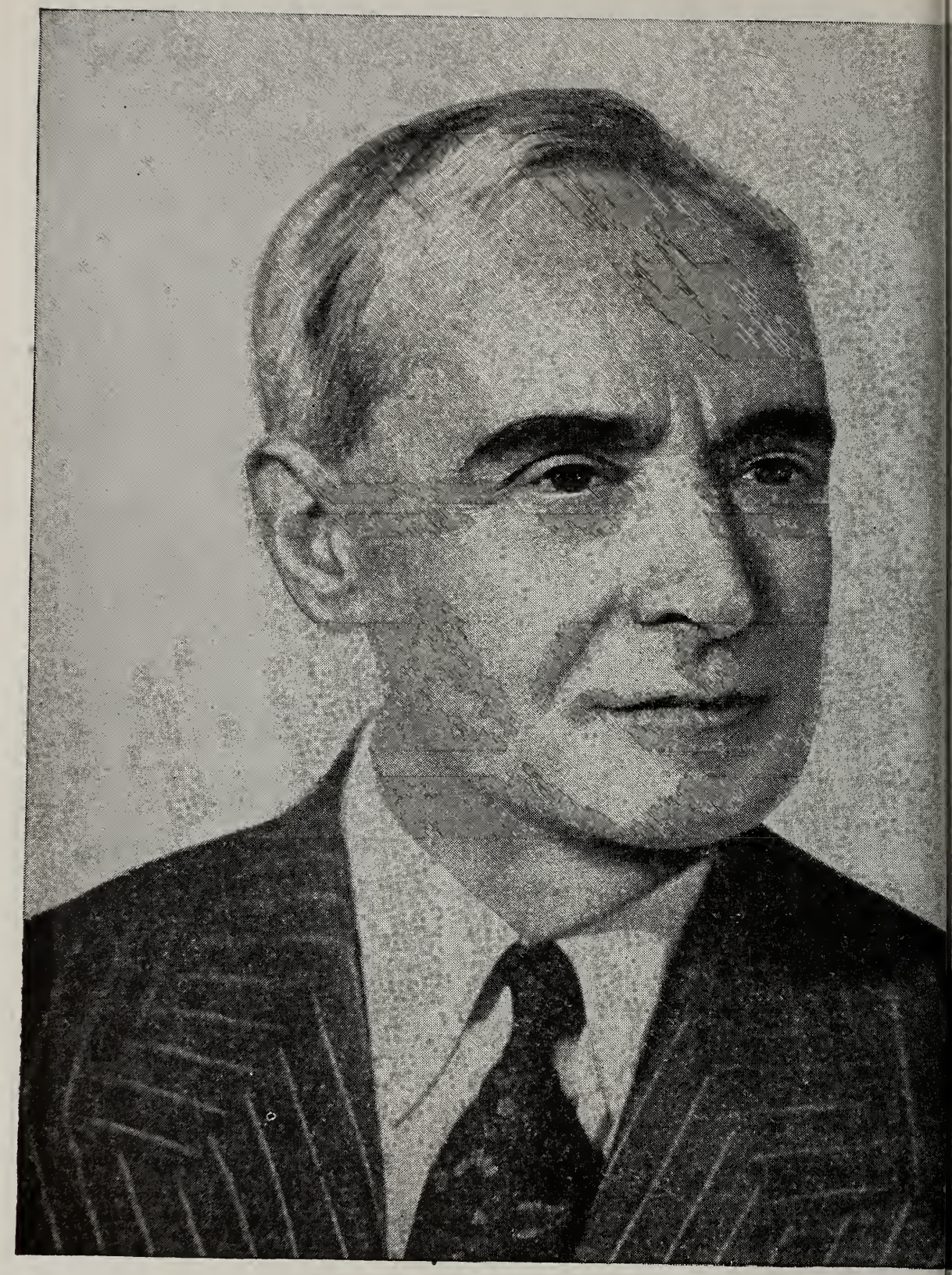
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By HUGO LEICHTENTRITT

BACH AND MOZART are coupled together as the two patron saints of this festival. They have not, it is true, much in common in their art, as little as in their personalities and in the circumstances of their life story. Yet, in spite of this great difference in the style and contents of their music, they fit well together in their concert music because they complement each other most effectively in this field, much more so than Haydn and Mozart would, or Schumann and Chopin.

Johann Sebastian Bach, nearly seventy-five years older than Mozart, is the most powerful musical representative of the German Baroque mentality, in its Protestant variant. He is indeed the very incarnation of German Protestantism, just as Palestrina, 150 years earlier, had been the incarnation of the Roman Catholic spirit. Bach's music consequently had its permanent home in the Lutheran Church, for which he has written hundreds of elaborate cantatas and several grandiose passion music scores, besides an imposing mass of organ music, mighty preludes and fugues, toccatas, fantasias, chorale preludes. Compared

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SERGE KOUSSEVITZKY cherished a special dream for many years, even in his European days — a center of the arts where students of the highest qualification could supplement their technical training by working with professionals of the first order and in turn observing them at their work.

The exigencies of a strenuous career long prevented Dr. Koussevitzky from acting upon his plan. But when the Boston Symphony Orchestra had acquired the 200 acres of Tanglewood in the Berkshire Hills, and the Shed had been built and safely inaugurated in 1938 as the home of the Berkshire Festivals, he found at last the opportunity to make his dream a reality. In the summer of 1940 the Berkshire Music Center was established under his direction at Tanglewood. In a preliminary announcement of its opening, Dr. Koussevitzky visualized the Center as a place for "living and working in music — to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the élite in art and culture, and who long for a creative rest in the summer."

Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 350 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

Those who become members of the Society of Friends of the Berkshire Music Center will have access to all school performances. *(See page 4.)*

to the granite, huge rocky mountains of his church music Bach's concert music has the aspect of a region of recreation in pleasant, idyllic scenery. The seriousness, solemnity of the church music, its passionate confession of sin, its confidence in God's clemency and Christ's intervention in favor of us poor, erring, mortal sinners — all this religious, metaphysical sphere is absent from the concert music. Here we are not led to the world beyond, but invited to accompany master Bach, as he glances at these after all quite attractive terrestrial regions, in which we are forced to spend our days. In these concert works, filling our two programs, Bach seems to have taken as his motto the words of Genesis: "And God saw everything that he had made, and behold, it was very good."

This Bachian concert music in chamber style is substantially joyful and content. Its "allegro" must be understood in the literal sense of "glad," not just as usually interpreted, "in brisk tempo." Rarely only are these outbursts of manly joyfulness interrupted by tragic, passionate, or even melancholy traits, in the intermediate slow movements, which as a rule are filled with a serene, contemplative mood. These movements are lyric interludes between two outer movements brimful of energetic activity and vitality. The dramatic accents, abounding in Bach's church music, are generally absent from his instrumental concert music as is also that picturesque symbolism, illustrating the words of the text in the cantatas and the passion music. The two prevalent forms in Bach's concert music are the French suite and the Italian concerto or sonata. Mixed in are pieces in fugal style, the normal mode of expression in Bach's music. Here we face the purest type of so-called "absolute" music, without literary and pictorial connotations.

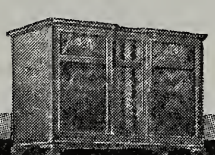
Also Mozart's instrumental music is of a similar "absolute" type, and on this field both masters meet on common ground, yet each one approaching the goal on a different path. Bach traverses his ground with manly vigor, steadily progressing with logical perseverance, little mindful of tempting deviations. This directness is favored by the small dance forms of the suite and by the plain structure of the older Italian sonata or concerto form which he uses.

Mozart reaches his destination in a more roundabout way, with playful delight in following a bypath for a little while, changing his direction fancifully, in a juvenile spirit, yet always arriving at his goal with good grace. The new sonata form of the Mannheim School, with its contrasting themes, its free development section, its mixture of homophonic and polyphonic writing, of popular tunefulness and more involved counterpoint is the medium permitting Mozart to develop his own new sonata style.

Our two programs illustrate how the sonata idea, as worked out by Mozart, complements Bach's absolute instrumental music, mainly in the forms of the concerto and the suite, continuing it directly. One type of perfection is followed by a new type of equal mastery in writing, but novel in constructive ideas, and evincing a younger, more delicate kind of beauty.

Comparing Bach's Suites with Mozart's Divertimenti and Serenades, one can clearly perceive how the older master's art of pleasant, entertaining, almost popular music finds its complement in Mozart's pieces written for social entertainment, often on order for a special occasion.

Grace, vivacity, joyfulness, purity and a gentle melancholy are the main attributes of Mozart's music, attributes that are the outcome of a youthful temperament. Though these qualities belong to youth in general they acquire their artistic significance in the case of Mozart by their abnormal intensity. They thus gain a strength, durability and impressiveness far beyond the power of Mozart's less gifted contemporaries. The prevailing mental attitude of the time around 1770, when Mozart commenced his career, favored the unhampered and

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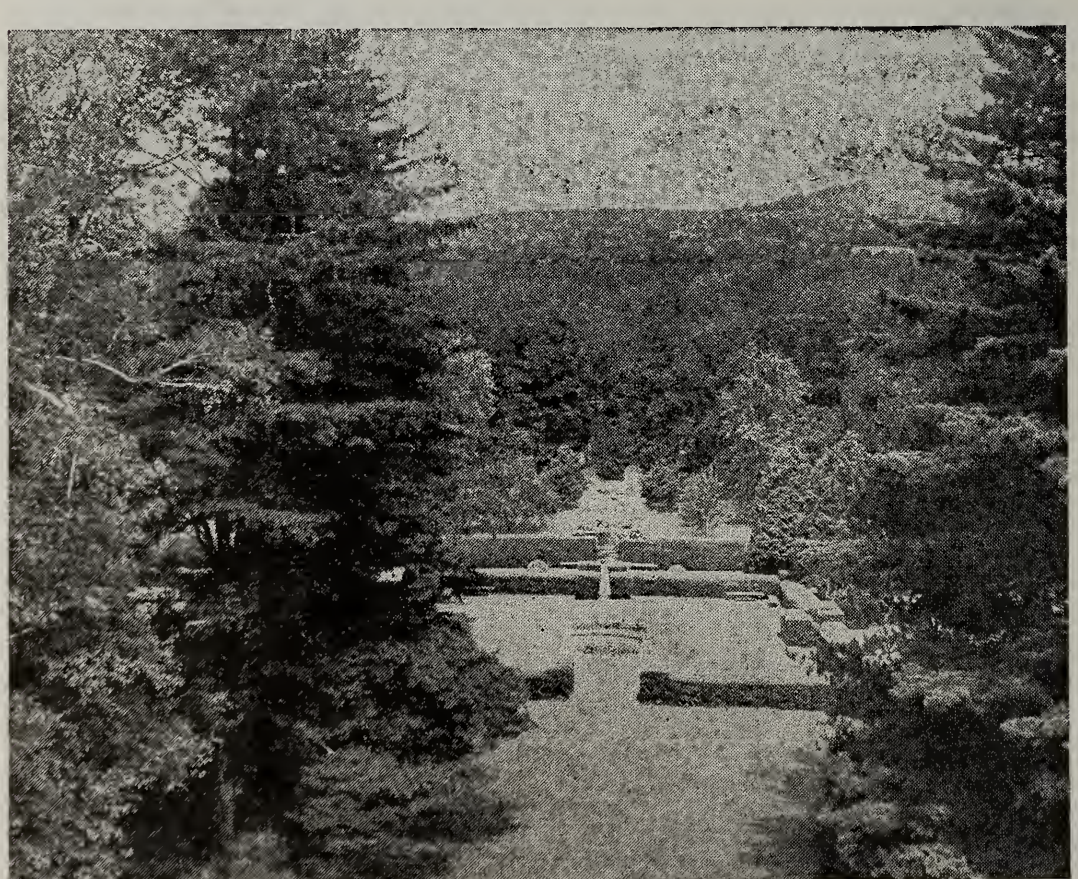
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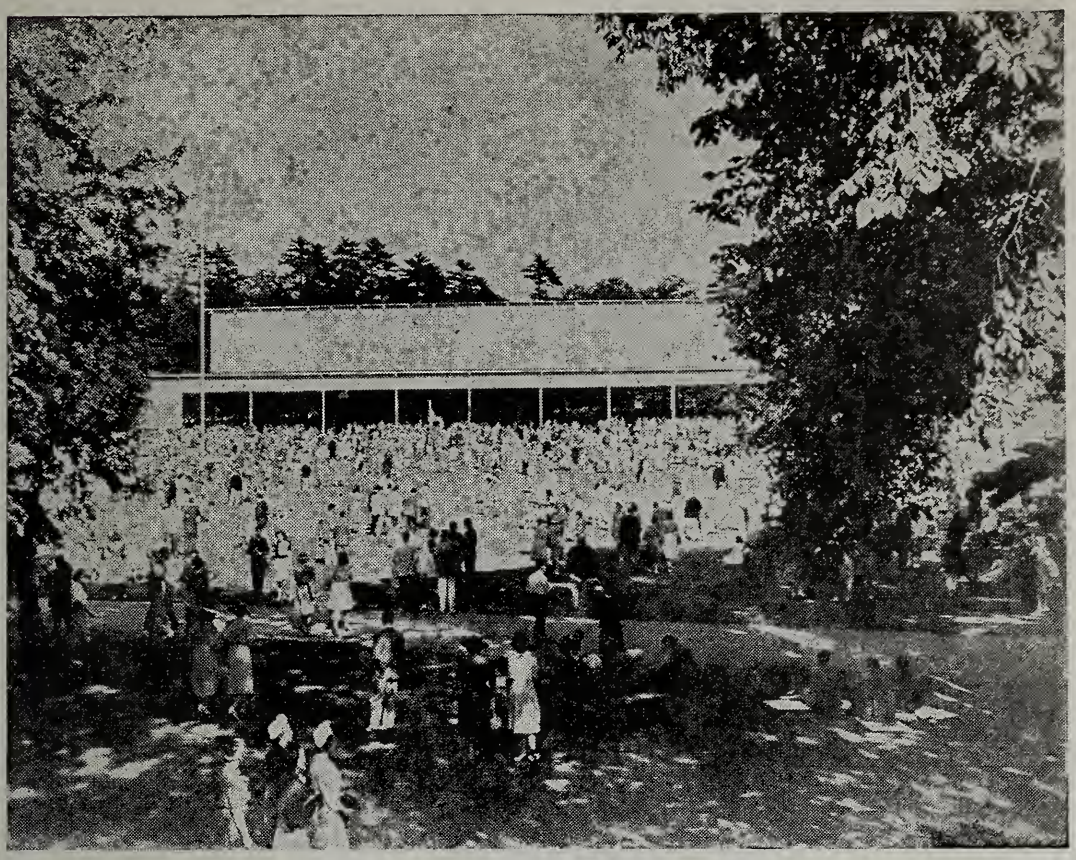
We look forward to renewing the many friendships we have made with Festival visitors of previous seasons, and are eager to greet those of you who are visiting Tanglewood perhaps for the first time.

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natural expression of these youthful traits much more than the preceding epoch intent on pompous gravity, powerful structure, complicated contrapuntal design. Mozart had not been brought up on the involved polyphony of Bach. His education was based on Italian opera, on the refinements of the already vanishing French rococo culture, dominating the middle of the 18th century, and on that new style of popular simplicity and directness seen in the symphonies of the then famous Mannheim school and in Haydn's early works. Mozart's instrumental music in a way combines the refined elegance and grace of the aristocratic rococo art with the new popular tunefulness of the Mannheim style. But by his superior gifts Mozart far surpassed his early models both of the rococo and the popular type. The already exhausted rococo grace he rejuvenated by an infusion of fresh blood from the popular German tunes, and at the same time he gave to the rather unpretentious bourgeois music of Mannheim a new interest for more exacting listeners, by a fascinating wealth of invention and art. This new mixture of grace, vivacity, joyfulness and gentle melancholy resulted in a never surpassed and rarely equalled purity of form, in a captivating beauty of sound and in an incomparable expressiveness of the emotions of a youthful soul. On account of the perfection of its musical organism this Mozartean apotheosis of youth has become a cherished possession of art-loving humanity and has acquired universal validity.





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Berkshire Festival Programs

BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, *Conductor*

THURSDAY EVENING JULY 25:
Beethoven — Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

Shostakovitch — Symphony No. 9
(First performance in America)
Moussorgsky-Ravel — Pictures at an Exhibition

SATURDAY EVENING JULY 27:
Beethoven — Symphony No. 6, "Pastoral"

Rachmaninoff — Piano Concerto No. 2 in C minor, *Op.* 18
Ravel — "Daphnis et Chloé," Ballet (Second Suite)
Soloist — EUGENE LIST

SUNDAY AFTERNOON JULY 28:
Mendelssohn — Symphony No. 4 in A major, "Italian"
Copland — Suite from "Appalachian Spring"
Tchaikovsky — Symphony No. 5, in E minor

BRAHMS WEEK

THURSDAY EVENING AUGUST 1:
Tragic Overture, *Op.* 81
Piano Concerto No. 1, in D minor

Symphony No. 4 in E minor, *Op.* 98
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:
Symphony No. 3 in F major, *Op.* 90

Rhapsody for Contralto, Male Chorus, and Orchestra, *Op.* 53
Symphony No. 2 in D major, *Op.* 73
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:
Variations on a Theme by Haydn, *Op.* 56a
Concerto in A minor for Violin and Violoncello, *Op.* 102

Symphony No. 1 in C minor, *Op.* 68
Soloists — ERICA MORINI *and* GREGOR PIATIGORSKY

THURSDAY EVENING AUGUST 8:
Prokofieff — Symphony No. 5, *Op.* 100

Schumann — Violoncello Concerto in A minor, *Op.* 129
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks," Rondo
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:
Schuman — American Festival Overture
Martinu — Concerto for Violin

Shostakovitch — Symphony No. 9
Tchaikovsky — "Francesca da Rimini"
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:
Thompson — "The Testament of Freedom," for Men's Voices with Orchestra

Beethoven — Symphony No. 9 in D minor, *Op.* 125
FESTIVAL CHORUS — *Soloists to be announced*

Second Program

SATURDAY EVENING, JULY 20, *at* 8:15
SUNDAY AFTERNOON, JULY 21, *at* 3:30

BACH.....Brandenburg Concerto No. 2 in F major

I. Allegro moderato
II. Andante
III. Allegro

Solo Violin: RICHARD BURGIN
Flute: GEORGES LAURENT
Oboe: FERNAND GILLET
Trumpet: ROGER VOISIN

MOZART.....Violin Concerto in A major, No. 5 (K. 219)

I. Allegro aperto
II. Adagio
III. Tempo di menuetto

Soloist: WILLIAM KROLL

INTERMISSION

BACH.....Suite (Overture) in D major, No. 4

I. Overture
II. Bourrée I, II
III. Minuet I, II
IV. Adagio
V. Réjouissance

MOZART.....Symphony ("Jupiter") No. 41 (K. 551)

I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegro
IV. Molto allegro

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SECOND PROGRAM

JOHANN SEBASTIAN BACH..... Brandenburg Concerto No. 2 in F major
1685–1750 for Trumpet, Flute, Oboe, and Violin with String Orchestra

BACH'S Brandenburg Concerto No. 2 in F major is written for a quartet of solo instruments, trumpet, flute, oboe, violin and string orchestra. The extremely high trumpet part has for a long time been a problem for players and conductors, as the modern trumpet has great difficulties in playing with ease and fluency in the highest register. Special Bach trumpets have been built in recent times, and besides the advanced technique of our best players has gone far to surmount the obstacle.

The first movement, in constant dialogue of *soli* and *tutti,* deals with the principal theme, dominating the entire piece and a number of counterthemes, in interesting and manifold oppositions of *soli* and *tutti,* through many keys.

The second movement, *Andante,* leaves out the trumpet and develops an eight-bar theme in trio style for flute, oboe and violin, accompanied by violoncellos and cembalo, in a constantly moving basso continuo. Delightful and unexpected interlacement of the melodic lines fills this original piece, in its structure a combination of aria and fugue.

The last movement is a brilliant and animated fugue of the solo quartet, partly accompanied, partly continued by the string orchestra.

WOLFGANG AMADEUS MOZART..... Violin Concerto No. 5, in A major
1756–1791 (Koechel 219)

IN 1775, at the age of nineteen years, Mozart wrote no less than five concertos for the violin, of which the concerto played today is the last one. It is not generally known that Mozart was also an accomplished violin player, and that his concertos were intended mainly for his own use. All five concertos are closely related to each other, in the technical treatment of the instrument, in the interesting dialogue of the solo part and the orchestra, in the melodic character of the themes. Harmonious perfection of form, captivating grace and beauty of melodic invention, many original and striking details abound also in the A major concerto. A few of these may here be briefly indicated.

In the first movement the violin, after the first *tutti,* inserts an entirely unexpected agitated recitative-like *adagio* episode. The slow movement is a piece of the first rank, with its wonderful expansion of noble melody, its touches of passion and pain. In the *finale* the minuet character of the music is suddenly interrupted by an agitated, almost exotic intermezzo, perhaps a reminiscence of gypsy music.

JOHANN SEBASTIAN BACH.....Suite (Overture) in D major, No. 4

BACH'S Fourth Suite has been one of the master's best liked orchestral works, ever since, about 100 years ago, Mendelssohn brought it out at the Leipzig Gewandhaus concerts with a revision of the high trumpet parts, extremely troublesome to the trumpet players of the nineteenth century.

The suite adheres to the chain of dance pieces with which pianists have become familiar in the so-called French and English Suites of Bach, those of Handel, Couperin and Rameau. Bach starts here with a grave and pompous overture in French style; it is followed by a melodious air, the slow movement of the work, two sprightly Gavottes, a quaint Bourrée and a spirited, elegant Gigue, worked out with Bach's characteristic contrapuntal virtuosity.

~

WOLFGANG AMADEUS MOZART.....Symphony No. 41, in C major (Koechel 551)

THIS symphony, the last one written by Mozart, in 1788, is generally considered one of the peaks of the entire symphonic literature, together with its two immediate predecessors, the passionate G minor

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symphony and the serene and poetic one in E-flat major. The C major symphony did not receive its title, "Jupiter," from Mozart himself, but from later admirers, on account of its Hellenic clarity even in complexity, its power combined with supreme beauty and its unsurpassed art of structure.

The first movement, *Allegro vivace,* indicates in its initial theme the emotional complex of the entire symphony — masculine energy and firmness, combined with feminine grace and softness. The exposition of the three principal themes exploits this contrast with great art and with an abundance of interesting details. The second theme in G major expands its graceful, delicate melody in dialogue between the violins and the basses. Moments of dramatic tension threaten at a sudden fortissimo outburst of a darkly tinged C minor episode, but the clouds are soon dispersed, and the third theme enters with smiling grace in a charming dance step.

In the development section this dance-tune is heard continuously in a number of keys and variants, at times in a vigorous march rhythm with forceful accents. A little later Mozart makes use of what is called a "mock reprise." The less expert listener is made to believe that the return to the first theme is due in a moment. But in reality this return is delayed for some time with ingenious and surprising turns and twists, until at last the recapitulation of the entire first part is launched brilliantly and effectively. Without an elaborate coda the movement is brought to an energetic close in C major.

The second movement, *Andante cantabile,* in F major, is likewise written in sonata form, with three themes. The serene and beautiful first theme, sung by the violins, is followed by a second theme in C minor, full of agitation. The third theme, in C major, reconciles these contrasts, with a consoling voice, yet not without a touch of elegiac sadness. In the development section the agitation of the second theme prevails. The climax of the piece, however, is reached in the last part, the recapitulation section. Here a running scale figure in 32nd notes, taken from the first part, is broadly expanded, with a magnificent effect of heroic force. Towards the close of the piece the same rolling figure reappears, now, however, gradually vanishing in a gentle piano.

The third movement, *Menuetto,* is one of the most accomplished pieces of its type. Its plastic melodies combine manly force with womanly grace. The structure is so simple that it hardly needs explanation. The serene and elegant principal theme gets a festive sound by the addition of horns, trumpets, kettledrums to the string band and the woodwinds. In the second half a little canonic interlude with its chromatic harmony of the woodwinds, in piano, is effectively

answered by the vigorous C major *tutti* concluding the main section. The trio, with its delightful rustic dance-tune, intentionally opposes its little old-fashioned traits to the elegance of the principal minuet theme.

The finale, *Molto allegro,* is a piece of a character unique in the entire symphonic literature. It combines the features of a sonata-like piece and a fugue, employing all devices of counterpoint, inversions in double and triple counterpoint, canonic imitations, diminution and augmentation of the themes, ever varying combinations of different motives, etc. With all its amazing complication the piece sounds easy and simple, and in spite of its unexcelled contrapuntal and structural virtuosity, it maintains its joyful, often jocose character, revealing an animation and vitality of a superior kind, a triumph of art.

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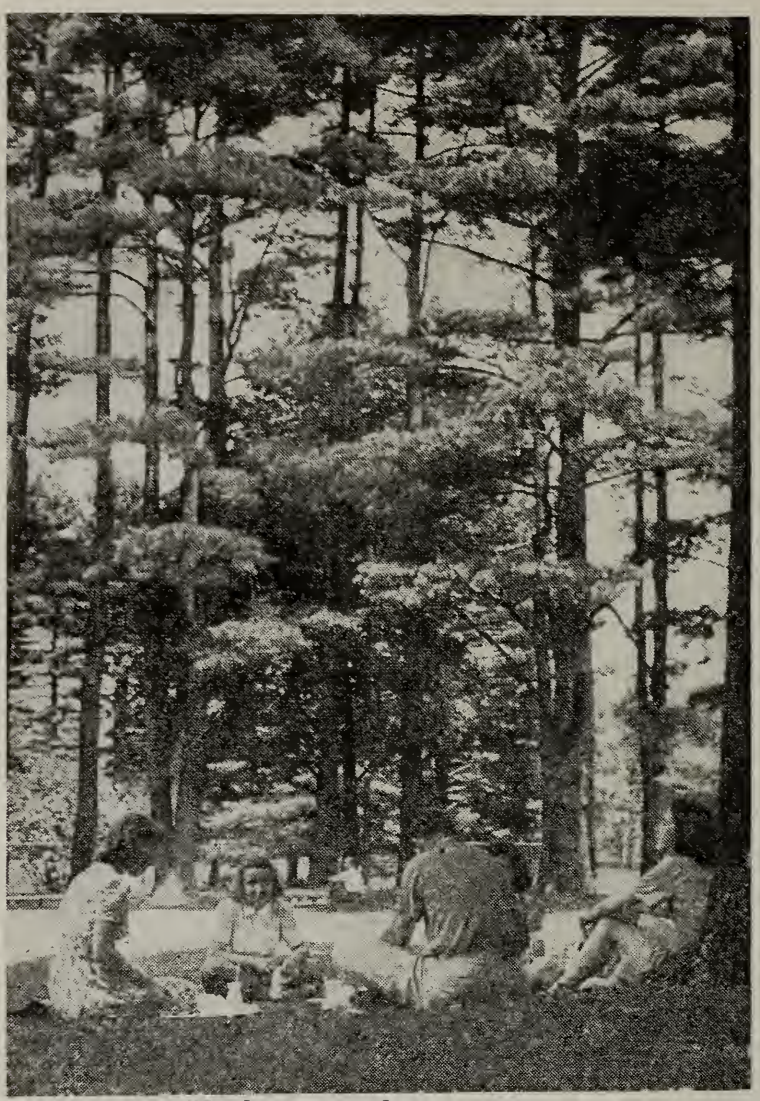
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SERGE KOUSSEVITZKY, Conductor

Bach, C. P. E.	**Concerto for Orchestra in D major**
Bach, J. S.	Brandenburg Concertos Nos. 3 and 4
Beethoven	**Symphonies Nos. 2 and 8; Missa Solemnis**
Berlioz	**Symphony, "Harold in Italy" (Primrose)** **Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"**
Brahms	**Symphonies Nos. 3, 4** **Violin Concerto (Heifetz)**
Copland	"El Salón México," "Appalachian Spring"
Debussy	**"La Mer," Sarabande**
Fauré	**"Pelléas et Mélisande," Suite**
Foote	**Suite for Strings**
Grieg	**"The Last Spring"**
Handel	**Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)**
Harris	**Symphony No. 3**
Haydn	**Symphonies Nos. 94 ("Surprise"); 102 (B-flat)**
Liadov	**"The Enchanted Lake"**
Liszt	**Mephisto Waltz**
Mendelssohn	**Symphony No. 4 ("Italian")**
Moussorgsky	**"Pictures at an Exhibition"** **Prelude to "Khovanstchina"**
Mozart	**Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)**
Prokofieff	**Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"**
Rachmaninoff	**Isle of the Dead"; "Vocalise"**
Ravel	**"Daphnis and Chloé," Suite No. 2 (new recording)**
Rimsky-Korsakov	**"The Battle of Kerjenetz"; Dubinushka**
Schubert	**"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music**
Schumann	**Symphony No. 1 ("Spring")**
Sibelius	**Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"**
Strauss, J.	**Waltzes: "Voices of Spring," "Vienna Blood"**
Strauss, R.	**"Also Sprach Zarathustra"** **"Till Eulenspiegel's Merry Pranks"**
Stravinsky	**Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)**
Tchaikovsky	**Symphonies Nos. 4, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"**
Vivaldi	**Concerto Grosso in D minor**

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Letter from Randall Thompson to Mr. and Mrs. Douglas Moore, dated July 22, 1940

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Quoted from "Letters of Composers"
(Compiled and Edited by GERTRUDE NORMAN and MIRIAM LUBELL SHRIFTE,
ALFRED KNOPF, 1946)

Boston Symphony Orchestra

[Sixty-fifth Season, 1945–1946]

SERGE KOUSSEVITZKY, *Conductor*

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THEODOROWICZ, J.
ELCUS, G.
TAPLEY, R.
LAUGA, N.
KASSMAN, N.
KRIPS, A.
CHERKASSKY, P.
RESNIKOFF, V.
LEIBOVICI, J.

HANSEN, E.
EISLER, D.
DICKSON, H.
PINFIELD, C.
FEDOROVSKY, P.
BEALE, M.
ZAZOFSKY, G.
DUBBS, H.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
MANUSEVITCH, V.
HILLYER, R.
GORODETZKY, L.
DEL SORDO, R.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
NAGY, L.
SAUVLET, H.
SILBERMAN, H.

Violas

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CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
VAN WYNBERGEN, C.
BERNARD, A.
GROVER, H.
WERNER, H.

LEHNER, E.
GERHARDT, S.
KORNSAND, E.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
NIELAND, M.
DROEGHMANS, H.
ZEISE, K.
ZIMBLER, J.
PARRONCHI, B.
FABRIZIO, E.
MARJOLLET, L.

Basses

MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PORTNOI, H.
PAGE, W.
GIRARD, H.
FREEMAN, H.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
DE GUICHARD, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

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PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
MEEK, H.
COWDEN, H.

Horns

FARKAS, P.
MC CONATHY, O.
SHAPIRO, H.
GEBHARDT, W.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
COFFEY, J.
OROSZ, J.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
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SEASON 1946

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

TWO NEW BOOKS

The activities of the Boston Symphony Orchestra in and out of Tanglewood figure prominently in two notable books. One, "The Tale of Tanglewood" by M. A. DeWolfe Howe, is now published, and the other, "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Dr. Hugo Leichtentritt, will be published this autumn.

In "The Tale of Tanglewood" Mr. Howe traces its early history and literary associations and its development in recent years into a musical center, which of course involves the establishment and growth of the Berkshire Festivals. The Festival programs from the beginning are listed. Mr. Howe, a Trustee of the Boston Symphony Orchestra, is likewise its historian and the author of a number of outstanding books. Dr. Koussevitzky, in an introduction to the book, writes:

"I venture to add that if the muses had their say in the writing of the present work, they used unerring inspiration, sense, and perception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

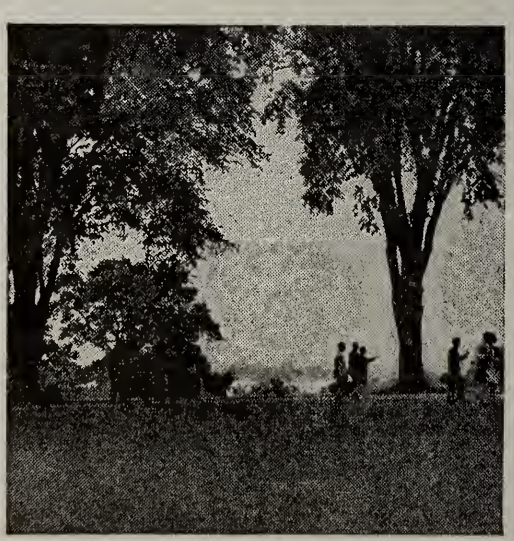
Dr. Leichtentritt is well known by his "Music History, and Ideas." His latest book treats the growth of American symphonic music in the last century and this, and the part which Dr. Koussevitzky, as conductor of the Boston Symphony Orchestra, has played in this growth. Various chapters are entitled "The First Wave of Americanism," "Judaism in American Music," "The Russian-American School," "Neo-Classicism as Reflected in American Music," "The New Americanism of the Thirties and Forties." These are followed by two extensive chapters devoted to an analysis of "Koussevitzky's Art as a Conductor" and "Koussevitzky as an Educator," stressing the importance of the Berkshire Festivals and the Berkshire Music Center.

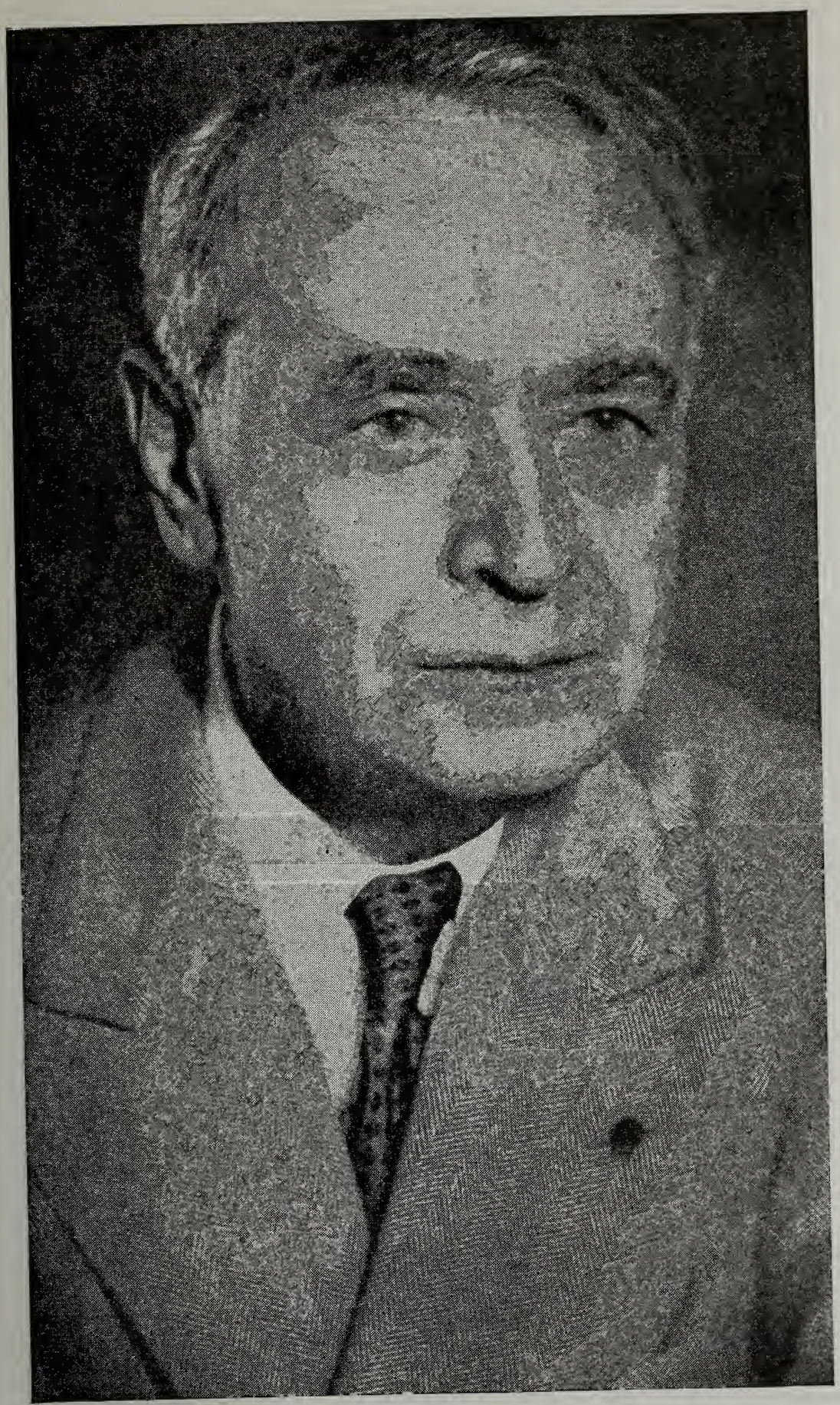
BOSTON SYMPHONY EXHIBITION

An exhibition, "The History of the Boston Symphony Orchestra," will be held in the Berkshire Museum, Pittsfield, from July 23 to August 20. Various pictures of the Orchestra in its early days, portraits of each conductor since 1881, programs and other memorabilia will be shown. Features of the exhibition will be the John Singer Sargent full-length portrait of Henry Lee Higginson, the founder of the Orchestra, and paintings and drawings by Donald Greason made at rehearsals, Dr. Koussevitzky conducting.

TANGLEWOOD MUSIC SHOP

The Music Shop of the Berkshire Music Center is located at the rear of the main house, ground level. The Shop will be open during all Festival performances.





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All who are interested in the Boston Symphony Orchestra's summer school at Tanglewood and its activities are invited to become members of the newly formed Society of Friends of the Berkshire Music Center.

Those who join the Society will be privileged to attend the many school performances. The Center will give not less than twenty concerts, orchestral, chamber and choral, and three performances of Benjamin Britten's opera, "Peter Grimes," which was commissioned for the Center by the Koussevitzky Music Foundation, and which will have its first American presentation by the Opera Department.

Admission to these school concerts and opera performances will be by invitation only, and as a member of the Society your request for tickets will be fulfilled so far as space permits.

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Dr. SERGE KOUSSEVITZKY, *Director*
Berkshire Music Center
Tanglewood, Lenox, Massachusetts

I wish to be enrolled as a member of the Society of Friends of the Berkshire Music Center. Enclosed is my voluntary contribution. $.....

I should like to receive a school calendar with the full list of events.

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BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

First Program

THURSDAY EVENING, JULY 25, *at* 8:15 *o'clock*

BEETHOVEN.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; Trio
IV. Finale: Allegro

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 9, *Op.* 70

I. Allegro
II. Moderato
III. [Presto
IV. {Largo
V. [Allegretto

(*First performance in America*)

MOUSSORGSKY.....Excerpts from "Pictures at an Exhibition," Pianoforte Pieces arranged for Orchestra by Maurice Ravel

Promenade — Tuileries — Bydlo — Ballet of Chicks in their Shells — Samuel Goldenburg and Schmuyle — The Hut on Fowls' Legs — The Great Gate at Kiev

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Each Saturday Evening Concert at Tanglewood will be broadcast 9:30 to 10:30 by the American Broadcasting Company under the sponsorship of the Allis-Chalmers Manufacturing Co.

First Program

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance at the Friday-Saturday concerts of this orchestra was October 5, 1945, when there was a dedication "To the peace of the world, and to the heroism which has made it possible."

THOSE who have listened to the Eroica Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the Eroica was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. His first statement represented an assumption generally held a half century ago, but now more seldom encountered.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the "Eroica" had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, and so was Leonore. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his Eroica Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The Eroica, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered

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by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the Eroica Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

SYMPHONY NO. 9, *Op.* 70

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg, Russia

Shostakovitch completed his Ninth Symphony on August 30, 1945, at a Composers' Rest Home near Ivanovo. It was first performed in Leningrad by the Leningrad Philharmonic Orchestra on November 3. This was the opening concert of this orchestra's twenty-fifth season. Eugene Mravinsky conducted, and paired the new symphony with the Fifth by Tchaikovsky. The Ninth Symphony was repeated on the following night and has been elsewhere performed in Russia and broadcast by the Soviet Radio.

The orchestra required is as follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

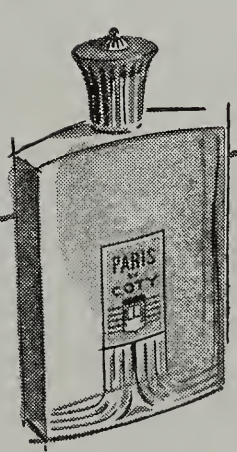
SHOSTAKOVITCH composed his long awaited Ninth Symphony in the space of six weeks. He began it, therefore, after the war in Europe had ended, and completed it when the final victory in the East was the news of the moment. He played the symphony on the piano on September 3 to four listeners. One of these, by his own statement, was Robert Magidoff, correspondent of *The New York Times;* another was Gregori Schneerson, correspondent of *The Moscow News* published in New York. This private performance was given in the study of Vladimir Vlasov, the director of the Moscow Philharmonic. Since D. Rabinovitch, reporting the first orchestral performance in *The Moscow News,* expressed his different impression as compared with the piano version, this critic was presumably the fourth.

The critics to whom the symphony was thus made known expected something different. The two symphonies previous, each lasting over an hour, were plainly concerned with the great cataclysm in which the Russian people were engaged. The composer had let it be known that these two were to be a part of a war trilogy, of which the third was to be a pæan of victory. The symphony must therefore have been a complete surprise to those who first heard it. "It is the simplest piece the mature Shostakovitch has ever written," according to Mr. Magidoff, "also the gayest, most youthful, and most melodious. Practically everything Shostakovitch has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five



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movements, and they all, except the fourth — a largo — are youthfully exuberant, possessed of a joyous abandon that seems ready to break out in uncontrollable torrents of sound. . . .

"Its spirit is probably best revealed in the concluding movement. Good-natured and gay, it rises in tempo until it ends in a burst of irrepressible merriment.

"When Shostakovitch had finished playing, he rubbed his hands with satisfaction and said, completely without self-consciousness, 'It is a merry little piece. Musicians will love to play it and critics will delight in blasting it.' "

Perhaps the composer looked for disapproval from the critics, who were certainly expecting the very opposite from what they were to hear. Sheer musical exuberance, unconnected with philosophical thought, unapplied to the destinies of a nation, may have taken aback the general Russian critical opinion, which has long been thinking and talking about new music as a faithful mirror of current national happenings and popular feelings. The composer himself has always accepted as natural this idea of musico-political oneness. His latest symphony, which did not come forth until after two discarded beginnings, may have led him to realize that the Muse does not always obey dictation from without or even the reasoned intentions of the composer himself.

Mr. Schneerson has described his impressions of the symphony as its composer had played it on the piano:

"The opening bars of the First Movement (*Allegro*) transported us at once to a bright and pleasant world. There was joyous abandon, the

OVER A CENTURY OF FURNISHING AMERICA'S HOMES

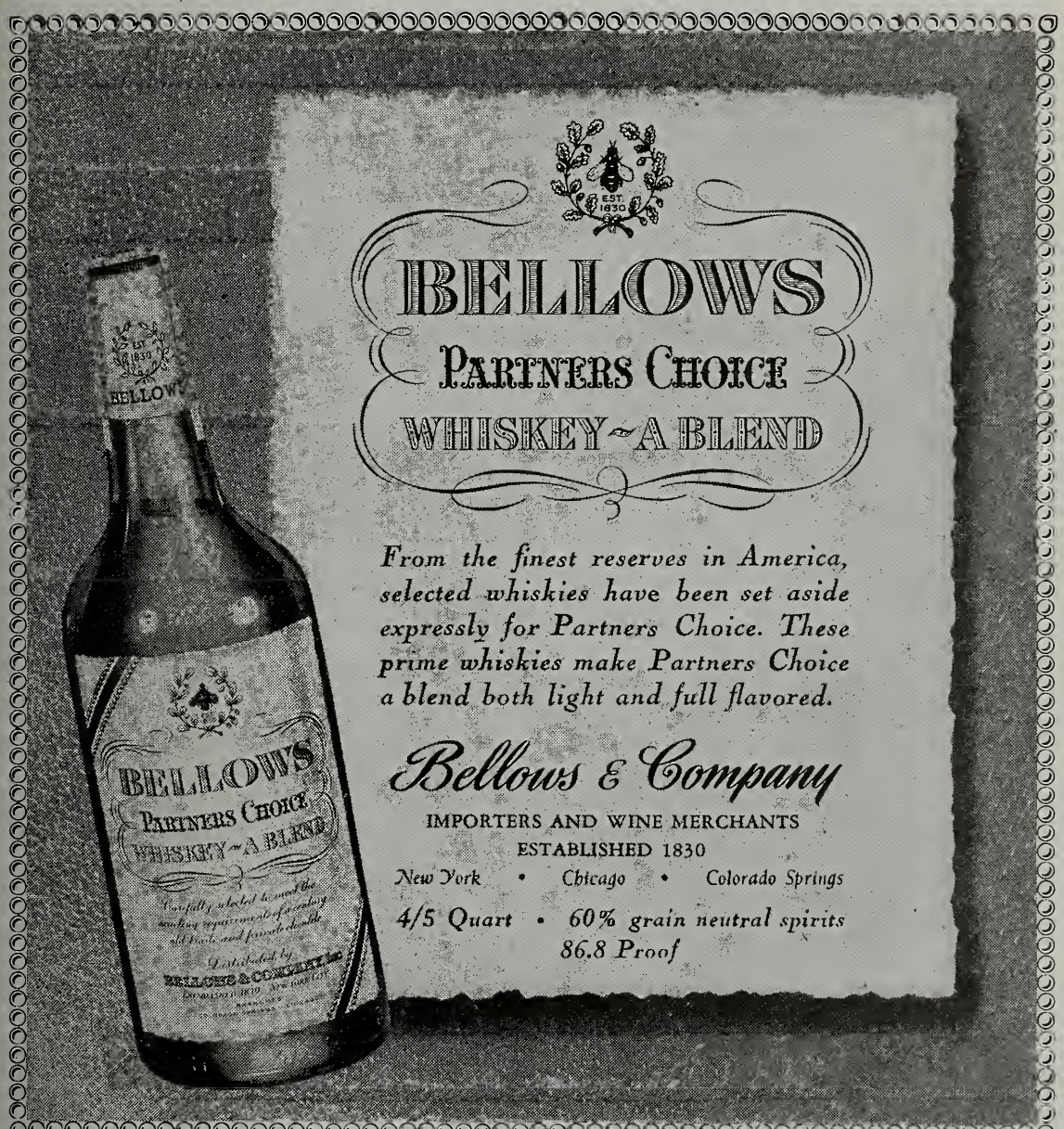
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warm pulsation of life and the exuberance of youth in those whimsical dance themes and rhythms.

"There was something about the classic purity of form, the dynamic development of the themes and the rich expressiveness emanating from a sheer pleasure in the interplay of sound images, that reminded us of Haydn. That was the first thought that occurred to all of us. Then came the unexpected twists in melody — the individuality in the harmony, abounding in sharp contrasts and combinations, and, finally, the ingeniousness and sheer virtuosity of the orchestration returned us to the present. And as the symphonic action developed, as the emotional tension heightened, the Haydn and Schubert associations grew gradually fainter until at last we came to the kernel of the music, to Shostakovitch himself. Shostakovitch — ever original, ever fresh, ever the clever, witty narrator, eager and sincere.



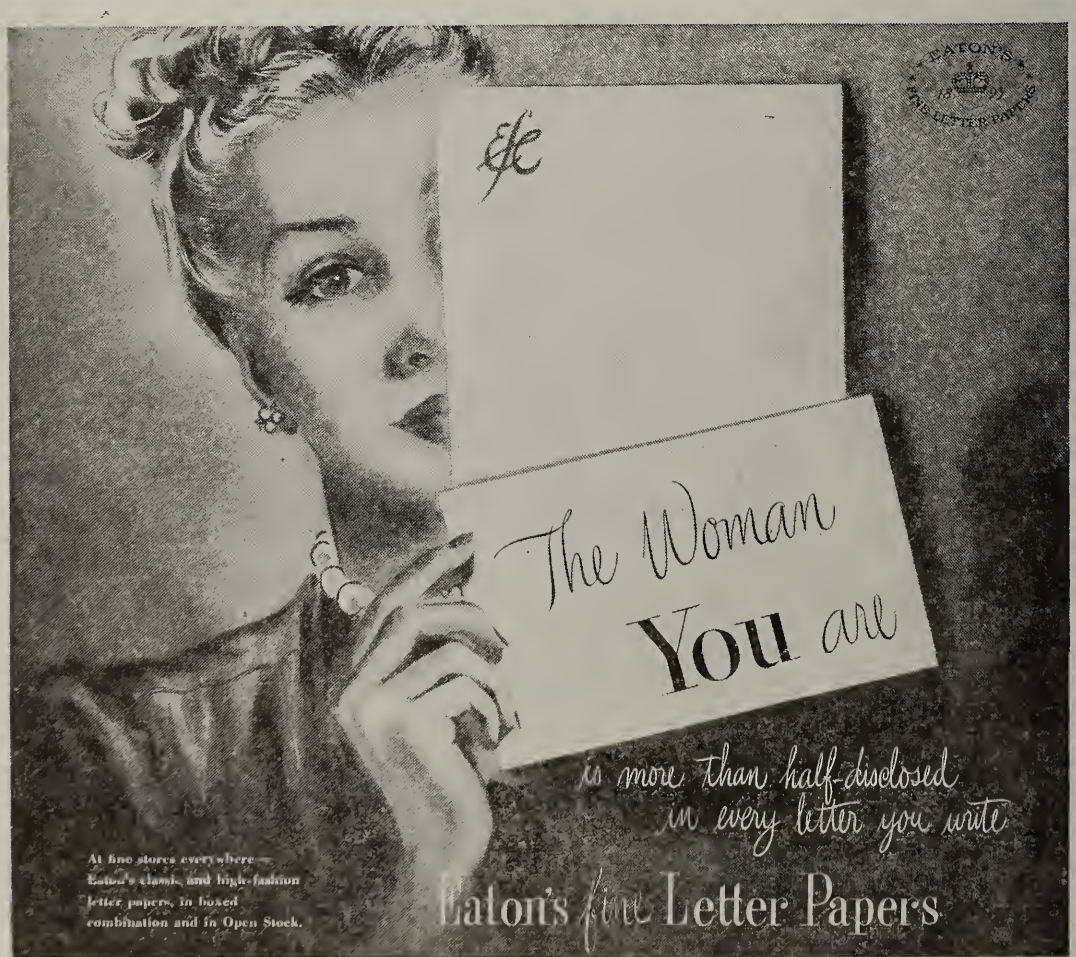
"The Second Movement (*Moderato*) introduces a new mood, one of warm and gentle lyricism faintly touched by wistful meditation.

"The Scherzo, built on the variational development of several dance melodies, by virtue of the brilliant dynamic exposition and intensity of feeling, is perhaps the culmination of the emotional content of the entire symphony. It is the music of radiant joy, an almost childlike abandon to happiness.

"The swift movement of the Scherzo is interrupted by a brief but extremely significant episode — *Largo*. This expressive dramatic recitative in the form of an agitated monologue on the past reminds us of some of the tragic passages in the First Movement of the Eighth Symphony. Here, it seems to me, was a key to an understanding of the single idea uniting the three parts of this symphonic trilogy. The *Largo* is the link that joins the separate parts in spite of stylistic differences of musical idiom and emotional content.

"The Finale scintillates with humor and inventiveness. Radiant in mood and simple in design, the theme passes through masterful elaboration until it reaches the whirlwind coda that completes the symphony. A brief upward scale . . . and the symphony is ended."

Mr. Rabinovitch has confessed that the symphony took on for him a different character in the symphonic performance: "The symphony made a deep impression on all who heard it. As is usually the case with Shostakovitch, the orchestral performance gave a somewhat different impression of the work as compared with the original piano performance. To begin with, the symphony is by no means as calm and serene



as it was first thought to be. Its philosophical message sounds far more profound and dramatic, especially in the finale, and its link with the Seventh and Eighth Symphonies more intimate and direct. That the music carries some hint of emotions associated with the great Victory can scarcely be doubted. Nevertheless there is an imprint of tragedy in this intensely moving and at times soul-stirring music."

"At its first two performances," so Mr. Rabinovitch reports, "the last three movements were encored."

~

Interesting details about the circumstances of its composition are reported by Mr. Magidoff in his *Times* dispatch about the symphony:

"The classical associations which the symphony evokes are not accidental. Haydn played a definite part in the creation of the Ninth. Shostakovitch must have felt a compelling necessity to be in communion with the classics during his work on the symphony, for, an excellent pianist, he kept playing them throughout the period of composition. There was a real festival of classical music in the rest home of the Soviet Composers Union near Ivanovo, where Shostakovitch wrote the greater part of the Ninth. He and a fellow composer, Dmitri Kabalevsky, played Haydn every evening from 6 to 8 — sometimes as many as three of his symphonies. They also played Mozart and early works of Beethoven.

"Shostakovitch seems to have had trouble with the first movement of the Ninth, completing it after six weeks, which was an unusually long

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time for him; but he found his stride in writing the second movement, which took him but one week. The third took eight days, while the fourth and fifth absorbed five days' work each. Aside from creative and psychological reasons, the slowness with which the *allegro* was written is accounted for to a large degree by the fact that Shostakovitch was at the time busy with state examinations in the Moscow Conservatory, where he is Professor of Composition, while the *moderato* was created in the idyllic environment of the rest home where, standing far apart amid pines, are pleasant cottages furnished with pianos at the service of the composers.

"One Soviet critic is of the opinion that the Ninth is the concluding part of a symphonic trilogy begun by the Seventh. Another insists that the Ninth is simply a bridge linking the tragic Eighth and a forthcoming 'real' Victory symphony. I asked Shostakovitch about it and he admitted that the Ninth was written after three attempts, but he has not abandoned the idea of returning to the first two versions for later works. This is most unusual for Shostakovitch, who never rewrites his pieces and rarely makes even the slightest alterations.

"The composer's wife, Nina Vasilyevna, says Shostakovitch never jots down preliminary sketches. 'He always knows exactly what he wants and practically never touches his compositions after putting them down on paper.' Examining the original score of the Ninth I found only two brief episodes crossed out and rewritten."



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The following analysis was made by Daniel Zhitomirsky, who lived with the composer and watched the growth of the score:

The Ninth opens with an *Allegro* of Haydn-like simplicity with a fair share of slyness and subtle irony. Shostakovitch revives in its very essence that spirit of unrestrained and bubbling mirth which lived in classical Allegros up to Rossini's overtures. The peculiar "classicism" of this music is ultra-modern. The first theme — as is often the case with early classics — glides effortlessly and imperceptibly not so much as an individual melody but rather as a kind of animated motion. Elements of buffoonery appear in the subordinate theme. A naïve and simple formula of accompaniment dashes in; a pert but not ungraceful song appears against this background. The headlong fascination of movement grows unintermittently in the elaboration. The composer cleverly handles various shades of the comedy aspect. One of these, embodied in a new variation of the familiar subordinate theme, is particularly expressive.

The second movement (*Moderato*) reveals the world of bright and romantic lyricism. The main theme is songful and is of romance-like nature (remotely reminding one of Katherine's romances from "Lady Macbeth of Mtsensk"), and at the same time refined and whimsical in its outline. The texture of this piece is of captivating lucidity; it is a fine, almost incorporeal "pattern on glass" as if radiating peculiar chaste beauty.

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The third movement is a precipitous scherzo (*Presto*). Its music rushes past one like a gust of wind with piercingly whistling upflights and downsweeps. The theme of the scherzo, or rather the pattern of its first bars, is the embryo out of which uninterrupted movement grows and develops. The theme of the middle section of the scherzo, with its stressed theatrical pathos verging between serious romantic agitation and irony, is poignantly relieved and expressive.

The fourth movement (*Largo*) was conceived as a contrasting intermezzo between the scherzo and the finale. It consists almost entirely of a large bassoon solo of an improvisational character against the background of sustained chords. This is moment of deep concentratedness. It is important not only by itself but as a certain lyrico-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music.

The finale (*Allegretto*) in its spirit is akin to the first movement but it has more of buffoonery than of spontaneous gaiety. There is in the main theme of the finale both the classical naïveté and extravaganza of variety-stage dance. The development of the finale overflows with vigor and abounds in brilliant comedy touches; a short Coda brings this merry theatrical "run" to top speed.

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21, 1839; died at St. Petersburg on March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. The most recent performance was October 8, 1943.

MOUSSORGSKY'S suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

The collected writings of Stassov contain strong eulogies of Victor Hartmann, which, however, have until recently existed only in Russian. Brief descriptions of the pictures by Stassov, printed in Moussorgsky's score, have been the western world's entire knowledge of them. Alfred Frankenstein, who is the program annotator of the San Francisco Symphony Orchestra, has done the musical world a service in exhuming all of the drawings of Hartmann and all the information about him that research could bring forth.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, so far as the fifth, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russico.*" The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

*This information, together with a number of illustrations, appeared in *The Musical Quarterly* of July, 1939, under the title, "Victor Hartmann and Modeste Musorgsky."

†One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as its disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title, "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect.

The Hut on Fowls' Legs. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to

take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!"

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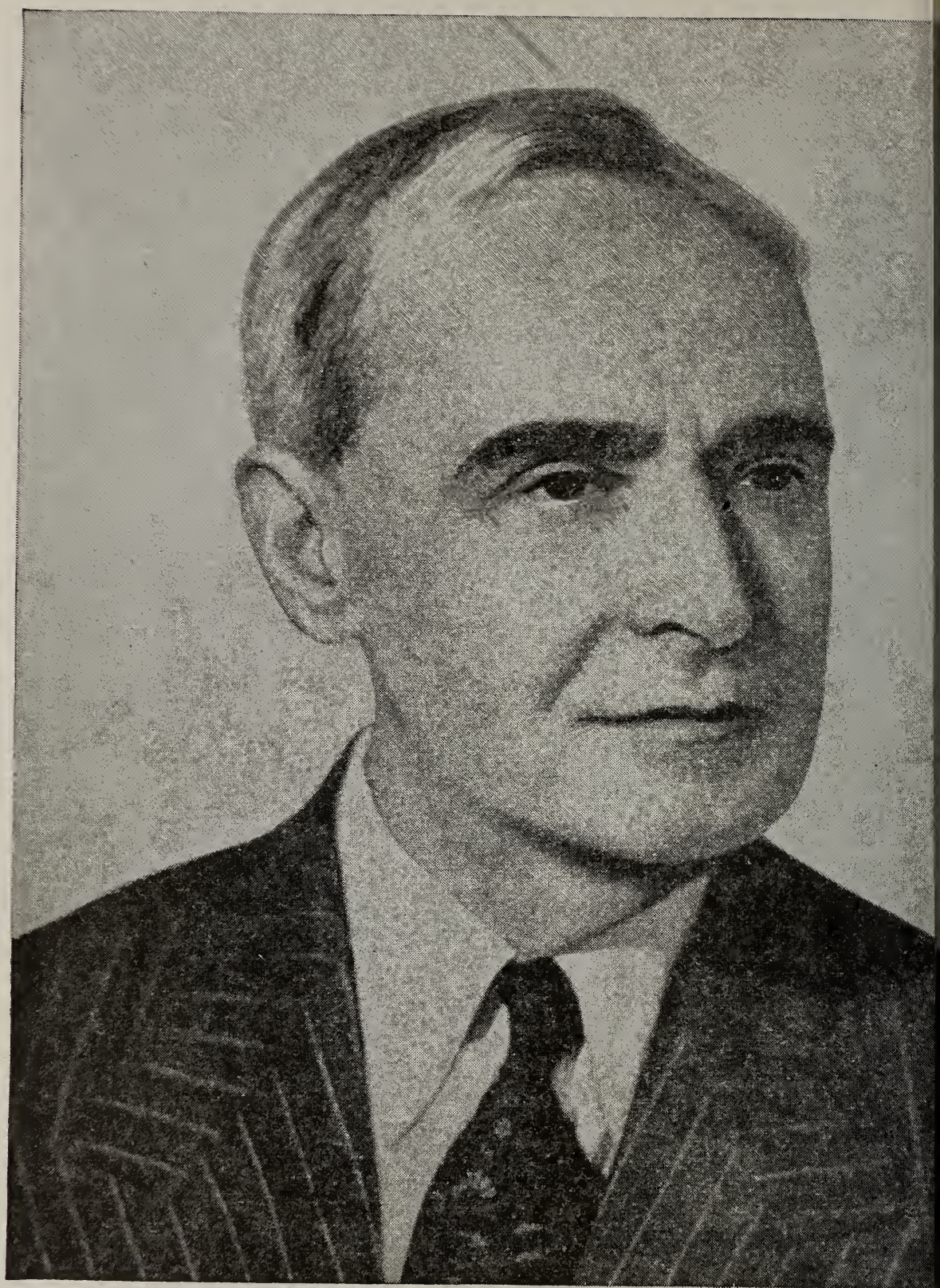
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Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 400 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

Those who become members of the Society of Friends of the Berkshire Music Center will have access to all school performances. *(See page 4.)*

BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Second Program

SATURDAY EVENING, JULY 27, *at* 8:15 *o'clock*

BEETHOVEN.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro; Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm; Allegretto

INTERMISSION

RACHMANINOFF.....Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

RAVEL.....“Daphnis et Chloé,” Ballet, Orchestral Excerpts (Second Suite)

Lever du jour — Pantomime — Danse générale

Soloist:

EUGENE LIST

(Mr. List uses the STEINWAY PIANO)

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Second Program

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in the Friday-Saturday series of the Boston Symphony Orchestra, February 8, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

IT WAS with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time.

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

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CONCERTO NO. 2 IN C MINOR FOR PIANOFORTE WITH ORCHESTRA, *Op.* 18

By SERGEI VASSILIEVICH RACHMANINOFF

Born at Onega in the government of Novgorod, April 1, 1873; died in Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901 (the composer as soloist). It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert — Jesús María Sanromá); April 12, 1935 (Walter Gieseking); December 4, 1939 (Monday-Tuesday Series) — Simon Barer; October 26, 1945 (Alexander Brailowsky).

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, bass drum, cymbals, and strings.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto — the Andante and the Finale — and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself."

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

EUGENE LIST

EUGENE LIST was born in Philadelphia in 1918. After spending most of his childhood years in California, he returned to his native city to study under a scholarship with Olga Samaroff. Such incidents as the American première of the Piano Concerto of Shostakovitch, which he played under the direction of Stokowski, drew attention to his talents. He volunteered for armed service in March, 1942, was ultimately advanced to the rank of Staff Sergeant in the Special Service Branch of the Army. His assignments took him to Potsdam, where he played for Truman, Churchill and Stalin, an incident which figured in the press dispatches of that conference. He went to Europe again last May as a private citizen to play at the Prague International Festival and in other cities.

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By Maurice Ravel

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *"Daphnis et Chloé"* was completed in 1912*, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first Boston Symphony Orchestra performance, December 14, 1917 (Dr. Karl Muck conducting). The most recent performances in the Friday and Saturday series were October 6–7, 1944.

In his autobiographical sketch of 1928, Ravel described his *"Daphnis et Chloé"* as "a choreographic symphony in three parts. . . . My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted. . . . Sketched in 1907, *'Daphnis'* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907† is indeed correct, *"Daphnis et Chloé"* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel, whose two ballets (this one and "Bolero") have surely led a lusty life on the concert stage.

* This according to Serge Lifar, who was a dancer in the Ballet Russe at that time and who states that *"Daphnis et Chloé"* was not put on in 1911, "because Ravel was not yet ready. At last, in 1912 he sent the orchestral score to Diaghileff." — *"La Revue Musicale,"* December, 1938.

† The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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Third Program

SUNDAY AFTERNOON, JULY 28, *at* 3:30 *o'clock*

MENDELSSOHN.....Symphony in A major, No. 4, "Italian," *Op.* 90

I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto

COPLAND.....Suite from the Ballet, "Appalachian Spring"

INTERMISSION

TCHAIKOVSKY.....Symphony No. 5 in E minor, *Op.* 64

I. Andante; allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Allegro maestoso; allegro vivace

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Third Program

SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The most recent performance at the Friday-Saturday concerts of the Boston Symphony Orchestra was February 5, 1943.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

MENDELSSOHN, always the rigorous self-critic, felt the need for recasting this symphony. His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death.

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He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A–G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be

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improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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SUITE FROM THE BALLET, "APPALACHIAN SPRING"

By AARON COPLAND

Born in Brooklyn, N.Y., November 14, 1900

Aaron Copland began to compose the music of his ballet in Hollywood in June, 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The ballet was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington, D.C., October 30, 1944. The principal parts were danced by Miss Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the architectural setting; Edith Guilfond, the costumes. Louis Horst conducted. Miss Graham and her company introduced "Appalachian Spring" to Boston during her engagement at Jordan Hall, January 26–27, 1945. The suite was performed by the Boston Symphony Orchestra, October 5, 1945.

The original score called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer in the spring of 1945. It requires woodwinds in twos, horns, trumpets and trombones in twos, piano, harp, percussion and strings. The score is dedicated to Mrs. Elizabeth Sprague Coolidge.

IN 1945 "Appalachian Spring," subtitled "Ballet for Martha," received the Pulitzer Prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944–1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald-Tribune,* May 15, 1945, is concerned with "a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

Mr. Copland has supplied the following information about "Appalachian Spring":

"The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano Variations as background for a dance composition entitled 'Dithyramb.' I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's 'Dithyramb' was considered by public and critics to be just as complex and abstruse as my music.

"Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs. Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs. Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.*

"After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October, 1944. Needless to say, Mrs. Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

"The title Appalachian Spring was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself.

"The Suite arranged from the ballet contains the following sections, played without interruption:

(1) *Very slowly* — Introduction of the characters, one by one, in a suffused light.

(2) *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.

(3) *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.

(4) *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.

(5) *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.

(6) *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.

(7) *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The Gift to be Simple.* The melody I borrowed and used almost literally, is called *Simple Gifts.*

(8) *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left 'quiet and strong in their new house.' Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music."

* Milhaud's ballet was "Imagined Wing," performed at the Library of Congress October 28–30, 1934, and Hindemith's ballet was "Hérodiade." Miss Graham changed this title to "The Mirror Before Me." "The Mirror Before Me" and "Appalachian Spring" were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26–27, 1945.

FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on October 13, 1944.

THE first movement opens the symphony with a sombre theme, of minor accentuation, in the lower range of the clarinet and strings. It is not to be a structural part of the movement, but a sort of apparition, haunting this as it will haunt each of the movements to come.

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Tragic Overture, *Op.* 81
Piano Concerto No. 1, in D minor

Symphony No. 4 in E minor, *Op.* 98
Soloist — CLAUDIO ARRAU

SATURDAY EVENING AUGUST 3:
Symphony No. 3 in F major, *Op.* 90

Rhapsody for Contralto, Male Chorus, and Orchestra, *Op.* 53
Symphony No. 2 in D major, *Op.* 73
Soloist — CAROL BRICE

SUNDAY AFTERNOON AUGUST 4:
Variations on a Theme by Haydn, *Op.* 56a
Concerto in A minor for Violin and Violoncello, *Op.* 102

Symphony No. 1 in C minor, *Op.* 68
Soloists — ERICA MORINI *and* GREGOR PIATIGORSKY

THURSDAY EVENING AUGUST 8:
Prokofieff — Symphony No. 5, *Op.* 100

Schumann — Violoncello Concerto in A minor, *Op.* 129
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks," Rondo
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:
Schuman — American Festival Overture
Martinu — Concerto for Violin

Shostakovitch — Symphony No. 9
Tchaikovsky — "Francesca da Rimini"
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:
Thompson — "The Testament of Freedom," for Men's Voices with Orchestra

Beethoven — Symphony No. 9 in D minor, *Op.* 125
FESTIVAL CHORUS — *Soloists to be announced*

Now, it soon dies away, and yields to the quickened main body of the movement. The winds softly disclose the rhythmic main theme, which gathers strength and incisiveness, and after a climax yields to the expressive second theme in B minor, first heard from the strings alone. This undergoes a transformation, and, in a newly established D major, engenders a broad syncopated melody from the violins in Tchaikovsky's best *cantabile* style. The development is mostly concerned with the rhythmic main theme and its cumulative possibilities. In the recapitulation the *cantabile* theme is heard again, there is another climax on the principal theme, and a dying away to *pianissimo*.

In the *Andante cantabile,* the strings provide a subdued background over which the solo French horn sings its fine melody in a serene D major. The clarinet joins in answering phrases, and as the string accompaniment becomes an agitated pulsation, the woodwinds disclose a new and equally beautiful melody. The 'cellos give the first melody an impassioned voice, and the strings give a full-throated eloquence to the second. A third melody (with trilling embellishment), first given to the clarinet, is similarly developed and intensified. Frenzied descending scales bring in the fateful theme which introduced the symphony, now no longer ghostly, but violent. Its stay is brief. The violins give a new and still richer voice to the "horn" theme, the winds take it in unison, and the strings in turn intensify the second melody. There is another interruption by the intruding introductory theme, but the second theme returns to bring a quiet close. It does so in a way to confirm a conviction that the arch melodist never used his skill more adroitly than in this movement to heighten the power of instrumental song by variety of instrumental color.*

The violins have the waltz melody of the third movement, the winds have the second strain, the bassoon a third. What corresponds to the trio is a bustling figure for the strings in staccato sixteenth notes, picked up by the winds. The waltz section, returning, is treated in fuller orchestration. The motto theme intrudes like a shadow just before the closing chords, casting a sudden gloom over the scene.

In the Finale, the motto theme, at last squarely taking the center of the stage, comes forward in a strongly assertive E major. It is reiterated, and thrown in relief against rushing figures. But its rôle is still introductory. The main body of the movement (E minor, *Allegro vivace*) makes its sudden entrance and is developed according to its character, which is bustling and aggressive. Now the motto theme makes its last return, this time to take full possession and reach the peak of proclamation from the brass. There is a dramatic pause, on the dominant, and in a broad and majestic E major, the theme delivers its final message. The coda is swift and brilliant, ending with a reminiscence of the principal subject of the first movement.

*One marvels at the "popular" taste which is quite content with a single crumb from so sumptuous a feast.



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Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Rachmaninoff	Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Vivaldi	Concerto Grosso in D minor

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[Sixty-fifth Season, 1945–1946]

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SEASON 1946

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

TWO NEW BOOKS

The activities of the Boston Symphony Orchestra in and out of Tanglewood figure prominently in two notable books. One, "The Tale of Tanglewood" by M. A. DeWolfe Howe, is now published, and the other, "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Dr. Hugo Leichtentritt, will be published this autumn.

In "The Tale of Tanglewood" Mr. Howe traces its early history and literary associations and its development in recent years into a musical center, which of course involves the establishment and growth of the Berkshire Festivals. The Festival programs from the beginning are listed. Mr. Howe, a Trustee of the Boston Symphony Orchestra, is likewise its historian and the author of a number of outstanding books. Dr. Koussevitzky, in an introduction to the book, writes:

"I venture to add that if the muses had their say in the writing of the present work, they used unerring inspiration, sense, and perception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

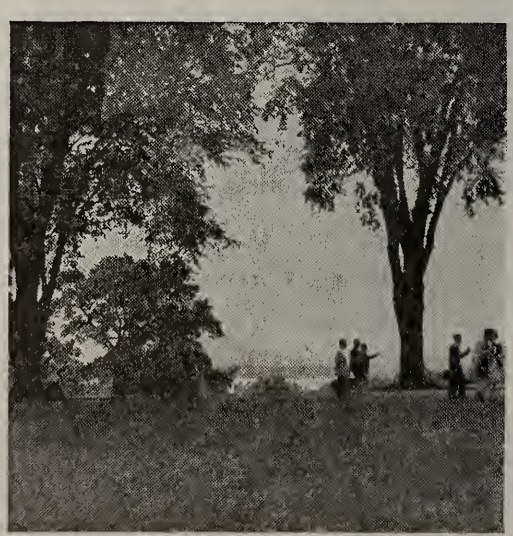
Dr. Leichtentritt is well known by his "Music History, and Ideas." His latest book treats the growth of American symphonic music in the last century and this, and the part which Dr. Koussevitzky, as conductor of the Boston Symphony Orchestra, has played in this growth. Various chapters are entitled "The First Wave of Americanism," "Judaism in American Music," "The Russian-American School," "Neo-Classicism as Reflected in American Music," "The New Americanism of the Thirties and Forties." These are followed by two extensive chapters devoted to an analysis of "Koussevitzky's Art as a Conductor" and "Koussevitzky as an Educator," stressing the importance of the Berkshire Festivals and the Berkshire Music Center.

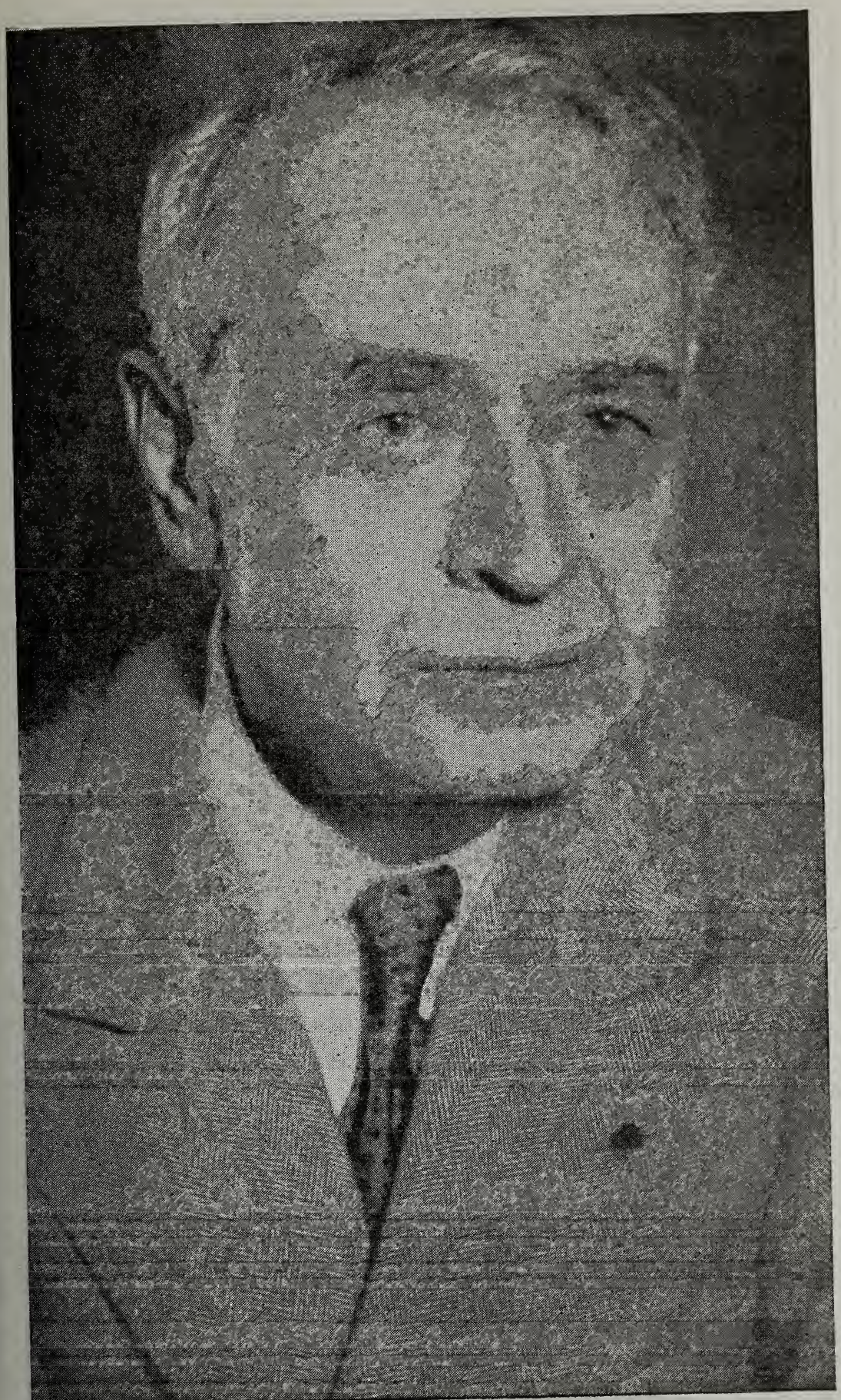
BOSTON SYMPHONY EXHIBITION

An exhibition, "The History of the Boston Symphony Orchestra," will be held in the Berkshire Museum, Pittsfield, from July 23 to August 20. Various pictures of the Orchestra in its early days, portraits of each conductor since 1881, programs and other memorabilia will be shown. Features of the exhibition will be the John Singer Sargent full-length portrait of Henry Lee Higginson, the founder of the Orchestra, and paintings and drawings by Donald Greason made at rehearsals, Dr. Koussevitzky conducting.

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The Music Shop of the Berkshire Music Center is located at the rear of the main house, ground level. The Shop will be open during all Festival performances.





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All who are interested in the Boston Symphony Orchestra's summer school at Tanglewood and its activities are invited to become members of the newly formed Society of Friends of the Berkshire Music Center.

Those who join the Society will be privileged to attend the many school performances, including the three performances of Benjamin Britten's opera, "Peter Grimes," which was commissioned for the Center by the Koussevitzky Music Foundation, and which will have its first American presentation by the Opera Department — August 6, 7, and 9.

Admission to these school concerts and opera performances will be by invitation only, and as a member of the Society your request for tickets will be fulfilled so far as space permits.

The present list of members will be published in the program books of August 8, 10, and 11.

Contributions in any amount will constitute enrollment without further formality.

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BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Fourth Program

THURSDAY EVENING, AUGUST 1, *at* 8:15 *o'clock*

BRAHMS

TRAGIC OVERTURE, *Op.* 81

CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo

INTERMISSION

SYMPHONY NO. 4 IN E MINOR, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Soloist:
CLAUDIO ARRAU

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Fourth Program

TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna April 3, 1897

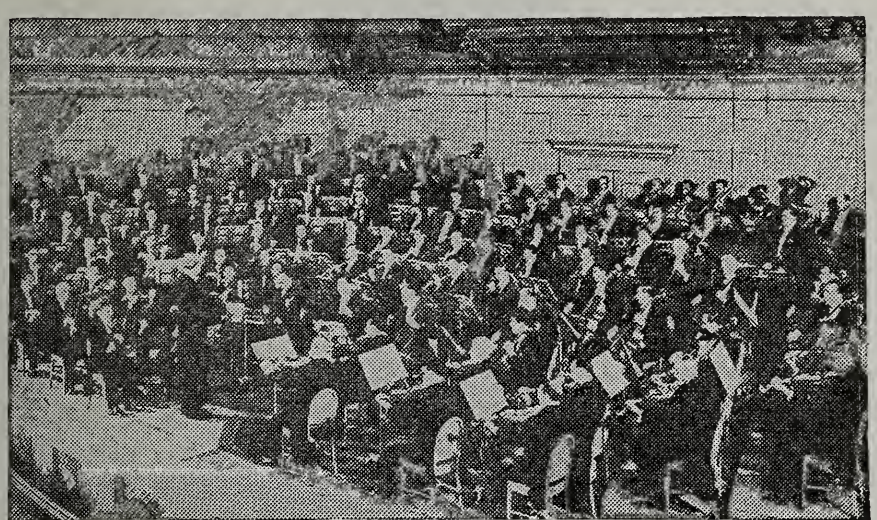
The *Tragische Ouvertüre,* like the *Academische Fest Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year. The first performance in Boston was on October 29, 1881, and the most recent one February 11, 1927.

The overture is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

ONE weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'* " But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, sociable contentment, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's 'Agrippina,' Beethoven's 'Coriolan,' Cherubini's 'Medea,' Schumann's 'Manfred,' Volkmann's 'Richard III' overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo,* note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* at the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."

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CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854–58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer, and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There were performances by Myra Hess, April 15, 1932, by Rudolf Serkin, December 30, 1938, and by Claudio Arrau, January 16, 1942.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption *"Neue Bahne,"* Schumann proclaimed on October 23, 1853. Coming after ten years of virtual retirement from the literary arena, his pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

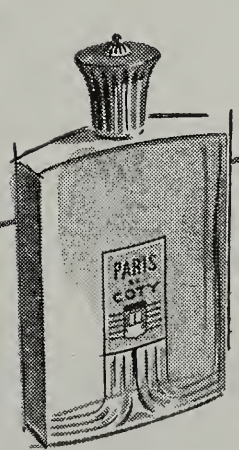
The Jove-born hero must have been more than a little appalled when this solemn commission was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his wallet. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his



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friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to a final heroic metamorphosis.

No more masterful score has come from a comparative novice in the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The

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piano speaks with a true orchestral voice — is identified rather than contrasted with the "tutti." Gone is the easy give and take of Mozart's concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even Beethoven's Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue — even Beethoven was superseded, from the point of view of organic integration. "A symphony with piano obbligato," Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. "Strangely enough," she wrote her young friend, "I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying,



though it inspires enthusiasm. But what is the reason of this? I cannot make it out." The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim's direction, in 1859.

He could hardly have expected a better fate when he performed it at Leipzig five days later, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly nissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as "born to the grave." Only the *Neue Zeitschrift* considered it its duty "to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it." Brahms reported these dismal results in a letter to Joachim, describing the event as "a brilliant and decided failure." That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. "I believe it is the best thing that could have happened to me," he wrote. "In spite of all this the concerto will please some day when I



have improved its construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (*adagio,* D major) was inscribed in the manuscript score, *"Benedictus qui venit in nomine Domini."* This led Max Kalbeck to an interpretation, for he noted that the music had been

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drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as *"Mynheer Domine,"* read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believes that the Rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.



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CLAUDIO ARRAU

CLAUDIO ARRAU was born in Chillán, Chile, February 6, 1904. Beginning his musical studies there, he was sent by his government to Europe to complete them. In Berlin he was the pupil of Martin Kraus. After tours of Europe and South America he came to this country, where, among many engagements, he appeared as soloist with the Boston Symphony Orchestra on February 4, 1924, playing Chopin's Concerto in F minor. Mr. Arrau was awarded in 1927 the *Grand Prix International des Pianistes* at Geneva. Between tours of South America he made a tour of England in 1938. In the season 1940–1941 he toured the United States after an absence of fourteen years. He appeared as soloist with the Boston Symphony Orchestra in Symphony Hall, January 16–17, and 26–27, 1942.

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From the Introduction by SERGE KOUSSEVITZKY

THE TALE OF *Tanglewood*

By M. A. De Wolfe Howe

With an Introduction by SERGE KOUSSEVITZKY

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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were January 19–20, 1945, George Szell conducting.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more

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massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear

and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.,* the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wise men of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement

appears as *Ciaconna.** In assuming that the listener would find the movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the "Jupiter" Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, in his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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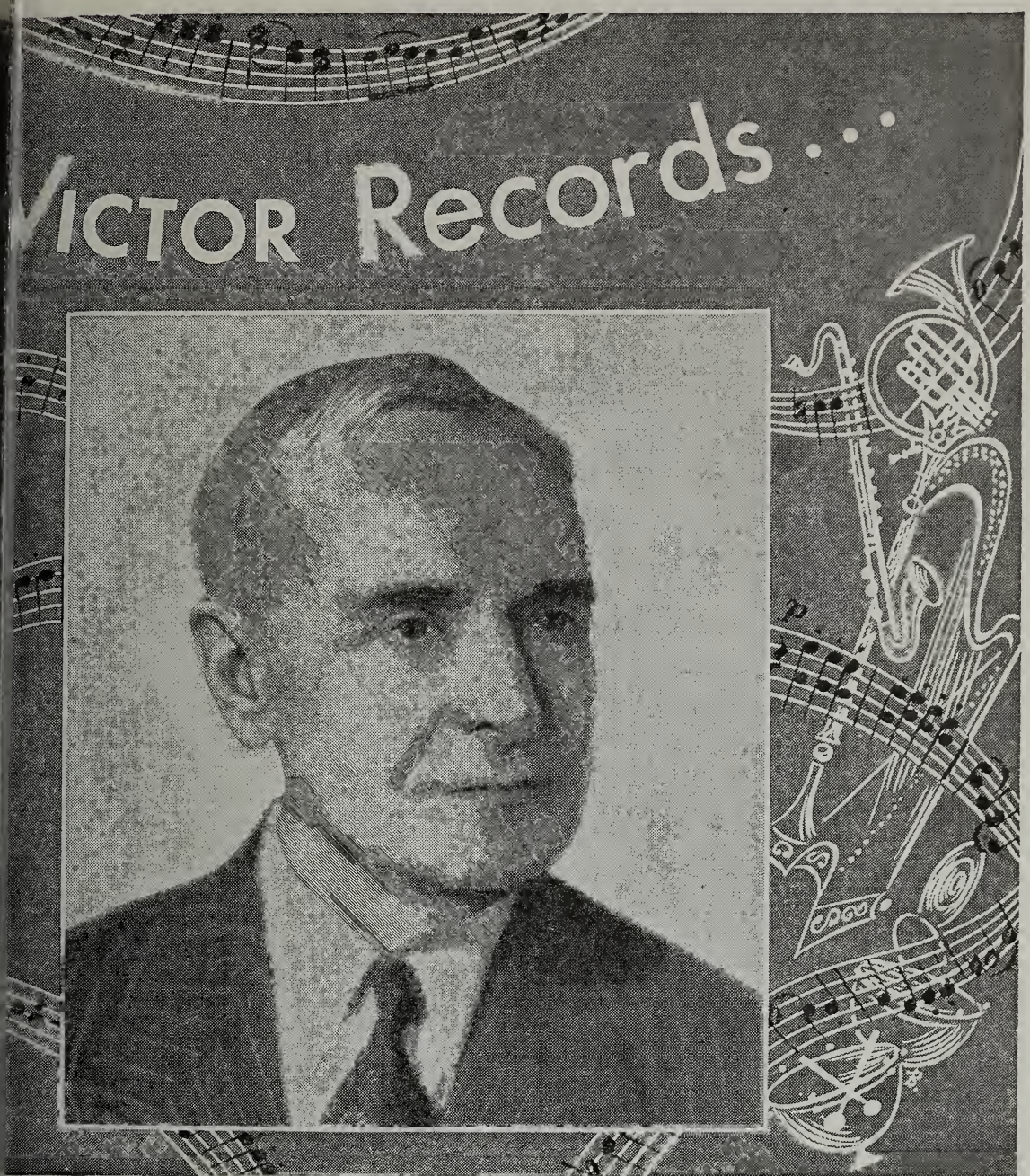


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Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 400 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

Those who become members of the Society of Friends of the Berkshire Music Center will have access to all school performances. *(See page 4.)*

BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Fifth Program

SATURDAY EVENING, AUGUST 3, *at* 8:15 *o'clock*

BRAHMS

SYMPHONY NO. 3 IN F MAJOR, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

INTERMISSION

RHAPSODY FOR CONTRALTO SOLO, MALE CHORUS AND ORCHESTRA, *Op.* 53

SYMPHONY NO. 2 IN D MAJOR, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto grazioso, quasi andantino
IV. Allegro con spirito

Soloist:
CAROL BRICE

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Fifth Program

SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The most recent performance at the Friday–Saturday concerts was on February 4, 1944.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best

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work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular,

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personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale – these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

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RHAPSODY ON GOETHE'S "HARZREISE IM WINTER," FOR ALTO SOLO, MALE CHOIR AND ORCHESTRA, *Op.* 53

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

Brahms wrote this rhapsody in 1869. It was privately performed at Carlsruhe on October 6, 1869, when the singer was Mme. Boni. The first public performance was at Jena, March 3, 1870, when Pauline Viardot-Garcia was the soloist, Ernst Naumann the conductor. The first performance at the concerts of the Boston Symphony Orchestra was February 10, 1882, Georg Henschel, conductor; Mary H. How, contralto. The rhapsody was performed at a Brahms Festival by this orchestra March 26, 1930, when the soloist was Margaret Matzenauer and the chorus the Harvard Glee Club.

The orchestration is as follows: two flutes, two oboes, two clarinets, two bassoons, two horns and strings.

"CONDUCTORS will not exactly fight for this opus," wrote Brahms to his friend Dietrich in 1869, in his characteristic way of speaking flippantly of his most deeply felt works. "To you at least it may be gratifying that I do not always express myself in the frivolous 3/4 time."*

The Alto Rhapsody was a setting of three stanzas from Goethe's *Harzreise im Winter*. Brahms had been greatly impressed by the poem, finding in its Wertherian solitude, its romantic melancholy, and its final resurgence of love and life under the spell of the famous mountain-range, a kindred mood, setting his musical imagination aglow.

Goethe had visited the Harz mountains in the winter of 1777. He was then twenty-eight, fulfilling his Weimar post, and under the spell of Charlotte von Stein, his passion of the moment. His expedition was in part geological, for these were also the scientific years. But Goethe, the poet, likewise sought the scenic grandeur of the Brocken. *Werthers Leiden* was but four years off his pen, and although he had already parodied it, he had not outgrown its mood.

Brahms chose three verses from Goethe's eleven, for these were sufficient for his musical purposes. The first two are appropriately

* The *Liebeslieder* had just had their first performance.

Berkshire Festival Programs

THURSDAY EVENING AUGUST 8:
Prokofieff — Symphony No. 5, *Op.* 100

Schumann — Violoncello Concerto in A minor, *Op.* 129
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks," Rondo
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:
Schuman — American Festival Overture
Martinu — Concerto for Violin

Shostakovitch — Symphony No. 9
Tchaikovsky — "Francesca da Rimini"
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:
Thompson — "The Testament of Freedom," for Men's Voices with Orchestra

Beethoven — Symphony No. 9 in D minor, *Op.* 125
FESTIVAL CHORUS — *Soloists to be announced*

set in tones suitable to the misanthropist. The dark coloring of the solo alto voice probes the depths of brooding solitude. In the third verse the music changes from C minor to C major (with a momentary melodic switch to E-flat) and the chorus supports the single voice in the confident measures:

Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen
Die Sträuche zusammen,
Das Gras steht wieder auf,
Die Oede verschlingt ihn.

Ach, wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank!
Erst verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eig'nen Werth
In ung'nügender Selbstsucht.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquicke sein Herz!
Oeffne den umwölkten Blick
Ueber die tausend Quellen
Neben dem Durstenden
In der Wüste!

But who goes there apart?
In the brake his pathway is lost,
Close behind him clash
The branches together,
The grass rises again,
The desert engulfs him.

Who can comfort his anguish?
Who, if balsam be deathly?
If the hate of men
From the fulness of love be dreamed?
He that was scorned
Turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.

But if from thy Psalter,
All-loving Father, one strain
Can but come to his hearing,
O enlighten his heart!
Lift up his o'er-clouded eyes
Where are the thousand fountains
Hard by the thirsty one
In the desert.*

* The English version is by R. H. Benson.

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CAROL BRICE

CAROL BRICE was born in Indianapolis, the daughter of a Congregationalist minister and a school teacher. When still a baby she was taken to Sedalia, North Carolina, to live with her aunt, the head of the Palmer Memorial Institute, a school for Negro girls. The young girl sang in the school choir and toured with it as far north as New England. She prepared to be a music teacher but obtained a fellowship for the Juilliard Graduate School, which was renewed for five successive years.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The last performance in the Friday–Saturday series was on November 9, 1945.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed it with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

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Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the first Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

At the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty,' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Sixth Program

SUNDAY AFTERNOON, AUGUST 4, *at* 3:30 *o'clock*

BRAHMS

VARIATIONS ON A THEME BY HAYDN, *Op.* 56A

CONCERTO FOR VIOLIN AND VIOLONCELLO WITH ORCHESTRA, IN A MINOR, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

INTERMISSION

SYMPHONY NO. 1 IN C MINOR, *Op.* 68

I. Un poco sostenuto
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

Soloists:

ERICA MORINI, *Violin* GREGOR PIATIGORSKY, *Violoncello*

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Sixth Program

VARIATIONS ON A THEME BY HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874.

The first performance by the Boston Symphony Orchestra took place December 5, 1884. The most recent performance in the Friday–Saturday series was on April 18, 1946.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and double-bassoon, four horns, two trumpets, timpani, triangle and strings.

FROM the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive "Variations on a Theme by Haydn," could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Münich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

His theme, Brahms took from a collection of divertimenti by Haydn, written for wind instruments. The manuscript of this one, which is in the State Library at Berlin, is inscribed *"Divertimento mit dem Chorale St. Antoni."* No chorale of that name and nature having been found in existing collections, the tune is supposed to be Haydn's own. Karl Ferdinand Pohl, the biographer of Haydn, showed the divertimento to Brahms in the autumn of 1870 — a seed well chosen, and fortunately planted.

Announcement

BERKSHIRE FESTIVAL

1947

AT TANGLEWOOD

All present subscribers to the Berkshire Festival will be notified about the plans for next summer, and will have an option on their present seat location.

Non-subscribers who send their names and addresses to the Berkshire Festival, Symphony Hall, Boston 15, Mass., will receive all announcements.

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The Festival rehearsals on Saturday mornings, July 27, August 3 and 10 (at 10:00 o'clock sharp), Serge Koussevitzky conducting, will be open to the public, for the benefit of the Boston Symphony Orchestra's Pension Fund. Admission $1.00; young people, 20 cents.

CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO, *Op.* 102

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed this concerto in the summer of 1887 at Thun in Switzerland. It had a rehearsal performance at the Kurhaus in Baden-Baden, when the composer conducted and the solo parts were played by Joachim and Hausmann. The first public performance was at Cologne, October 18, 1887, with the same soloists, Brahms again presiding. Theodore Thomas gave the first performance in America in New York, January 5, 1889, when the violinist was Max Bendix, the 'cellist Victor Herbert. The Boston Symphony Orchestra gave the first Boston performance on November 18, 1893, with Franz Kneisel and Alwin Schroeder as soloists. The concerto was performed after Brahms' death, April 10, 1897, with the same soloists. It was again played at a Brahms Festival, April 26, 1933, when the soloists were Richard Burgin and Jean Bedetti.

BRAHMS' "double" concerto was his last orchestral work. It followed the Fourth Symphony by two years, the Second Piano Concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the "great" composers — the concerto for violoncello. It is plain that he composed this work with Joseph Joachim in mind, and it may be guessed that he would not have been disposed at this mellow period of his artistic life to write a second violin concerto for a virtuoso, involving as it would a larger amount of display passagework than would have been to his taste at the time.

Joachim had been separated from his wife, and when he had sued for divorce Brahms had been in sympathy with Frau Joachim. A letter from him to her to the effect that he could not believe the charges against her had been read in court and had influenced the decision against Joachim. When, at length, the two old friends were ready to make their peace, Brahms sent him a score of this concerto with the unadorned inscription: "To Him for Whom It Was Written."

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and 'cello as for his own instrument, the piano. "Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head as it were only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that." But Brahms, addicted to understatement, was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end.

ERICA MORINI

ERICA MORINI, a native of Vienna, studied with Ottakar Sevčík at the Vienna Conservatory and as a prodigy of eight appeared in a concert under the direction of Artur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. Miss Morini now makes her home in New York and has become an American citizen.

GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra Schumann's Violoncello Concerto, and has since appeared many times with this orchestra.

SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The first performance by the Boston Symphony Orchestra was December 9, 1881. The most recent performances in the Friday–Saturday series were January 18–19, 1946, Sir Adrian Boult conducting.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contra-bassoon, four horns, two trumpets, three trombones, timpani and strings. The trombones are used only in the finale.

THE known fact that Brahms made his first sketches for the symphony under the powerful impression of Beethoven's Ninth, which he had heard in Cologne for the first time in 1854, may have led his contemporaries to preconceive comparisons between the two. Walter Niemann, not without justice, finds a kinship between the First Symphony and Beethoven's Fifth through their common tonality of C minor, which, says Niemann, meant to Brahms "hard, pitiless struggle, dæmonic, supernatural shapes, sinister defiance, steely energy, dramatic intensity of passion, darkly fantastic, grisly humor." He calls it "Brahms' Pathetic Symphony."

The dark and sinister side of the C minor Symphony seems to have taken an unwarranted hold on the general consciousness when it was new. For a long while controversy about its essential character waxed hot after every performance. W. F. Apthorp bespoke one faction when he wrote in 1878 of the First Symphony that it "sounds for the most part morbid, strained and unnatural; most of it even ugly." Philip Hale, following this school of opinion, some years later indulged in a symbolic word picture, likening the symphony to a "dark forest" where "it seems that obscene, winged things listen and mock the lost." But Philip Hale perforce greatly modified his dislike of the music of Brahms as with the passage of years its oppressive aspects were somehow found no longer to exist.

Instead of these not always helpful fantasies of earlier writers or a technical analysis of so familiar a subject, let us turn to the characteristic description by Lawrence Gilman, the musician who, when he touched upon the finer things in his art, could always be counted upon to impart his enthusiasm with apt imagery and quotation:

The momentous opening of the Symphony (the beginning of an introduction of thirty-seven measures, *Un poco sostenuto,* 6-8) is one of the great exordiums of music — a majestic upward sweep of the strings against the phrase in contrary motion for the wind, with the basses and timpani reiterating a somberly persistent C. The following Allegro is among the most powerful of Brahms' symphonic movements.

In the deeply probing slow movement we get the Brahms who is perhaps most to be treasured: the musical poet of long vistas and grave meditations. How richly individual in feeling and expression is the whole of this *Andante sostenuto!* No one but Brahms could have extracted the precise quality of emotion which issues from the simple and heartfelt theme for the strings, horns, and bassoon in the opening pages; and the lovely complement for the oboe is inimitable — a melodic invention of such enamouring beauty that it has lured an unchallengeably sober commentator into conferring upon it the attribute of "sublimity." Though perhaps "sublimity" — a shy bird, even on Olympus — is to be found not here, but elsewhere in this symphony.

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Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Rachmaninoff	Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Vivaldi	Concerto Grosso in D minor

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Boston Symphony Orchestra

[Sixty-fifth Season, 1945–1946]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. *Concert-master*
THEODOROWICZ, J.
ELCUS, G.
TAPLEY, R.
LAUGA, N.
KASSMAN, N.
KRIPS, A.
CHERKASSKY, P.
RESNIKOFF, V.
LEIBOVICI, J.

HANSEN, E.
KISLER, D.
KNUDSON, C.
MAYER, P.
BRYANT, M.
MURRAY, J.
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BEALE, M.
MANUSEVITCH, V.
HILLYER, R.
MESSINA, S.
NAGY, L.
ZAZOFSKY, G.
DUBBS, H.
GORODETZKY, L.
DEL SORDO, R.
SAUVLET, H.
SILBERMAN, M.

Violas

LEFRANC, J.
CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
LEHNER, E.
GERHARDT, S.
VAN WYNBERGEN, C.
BERNARD, A.
KORNSAND, E.
HUMPHREY, G.
GROVER, H.
WERNER, H.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
NIELAND, M.
DROEGHMANS, H.
ZEISE, K.
ZIMBLER, J.
PARRONCHI, B.
FABRIZIO, E.
MARJOLLET, L.

Basses

MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PORTNOI, H.
PAGE, W.
GIRARD, H.
FREEMAN, H.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
DE GUICHARD, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
MEEK, H.
COWDEN, H.

Horns

FARKAS, P.
MC CONATHY, O.
SHAPIRO, H.
GEBHARDT, W.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
COFFEY, J.
OROSZ, J.

Tuba

ADAM, E.

Harps

ZIGHERA, E.
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SYMPHONIANA

TWO NEW BOOKS

The activities of the Boston Symphony Orchestra in and out of Tanglewood figure prominently in two notable books. One, "The Tale of Tanglewood" by M. A. DeWolfe Howe, is now published, and the other, "Serge Koussevitzky, the Boston Symphony Orchestra, and the New American Music," by Dr. Hugo Leichtentritt, will be published this autumn.

In "The Tale of Tanglewood" Mr. Howe traces its early history and literary associations and its development in recent years into a musical center, which of course involves the establishment and growth of the Berkshire Festivals. The Festival programs from the beginning are listed. Mr. Howe, a Trustee of the Boston Symphony Orchestra, is likewise its historian and the author of a number of outstanding books. Dr. Koussevitzky, in an introduction to the book, writes:

"I venture to add that if the muses had their say in the writing of the present work, they used unerring inspiration, sense, and perception in selecting both the author and the subject. For the pen of Mark Howe evokes with indefinable charm memories of Tanglewood born of the genius of Nathaniel Hawthorne, its legendary fascination and historic background, and, further, tells the tale of wonder and beauty of the Tanglewood of our day."

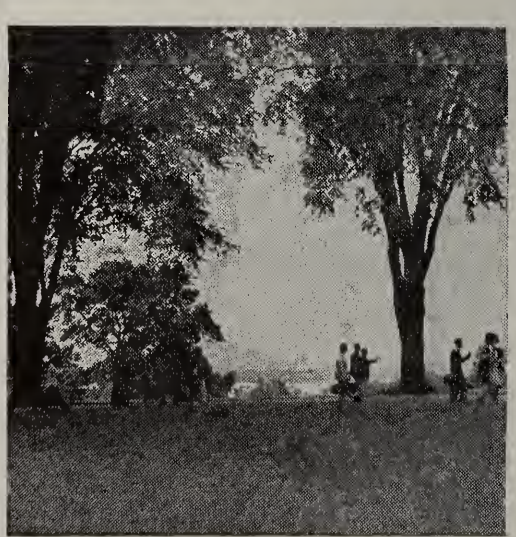
Dr. Leichtentritt is well known by his "Music History, and Ideas." His latest book treats the growth of American symphonic music in the last century and this, and the part which Dr. Koussevitzky, as conductor of the Boston Symphony Orchestra, has played in this growth. Various chapters are entitled "The First Wave of Americanism," "Judaism in American Music," "The Russian-American School," "Neo-Classicism as Reflected in American Music," "The New Americanism of the Thirties and Forties." These are followed by two extensive chapters devoted to an analysis of "Koussevitzky's Art as a Conductor" and "Koussevitzky as an Educator," stressing the importance of the Berkshire Festivals and the Berkshire Music Center.

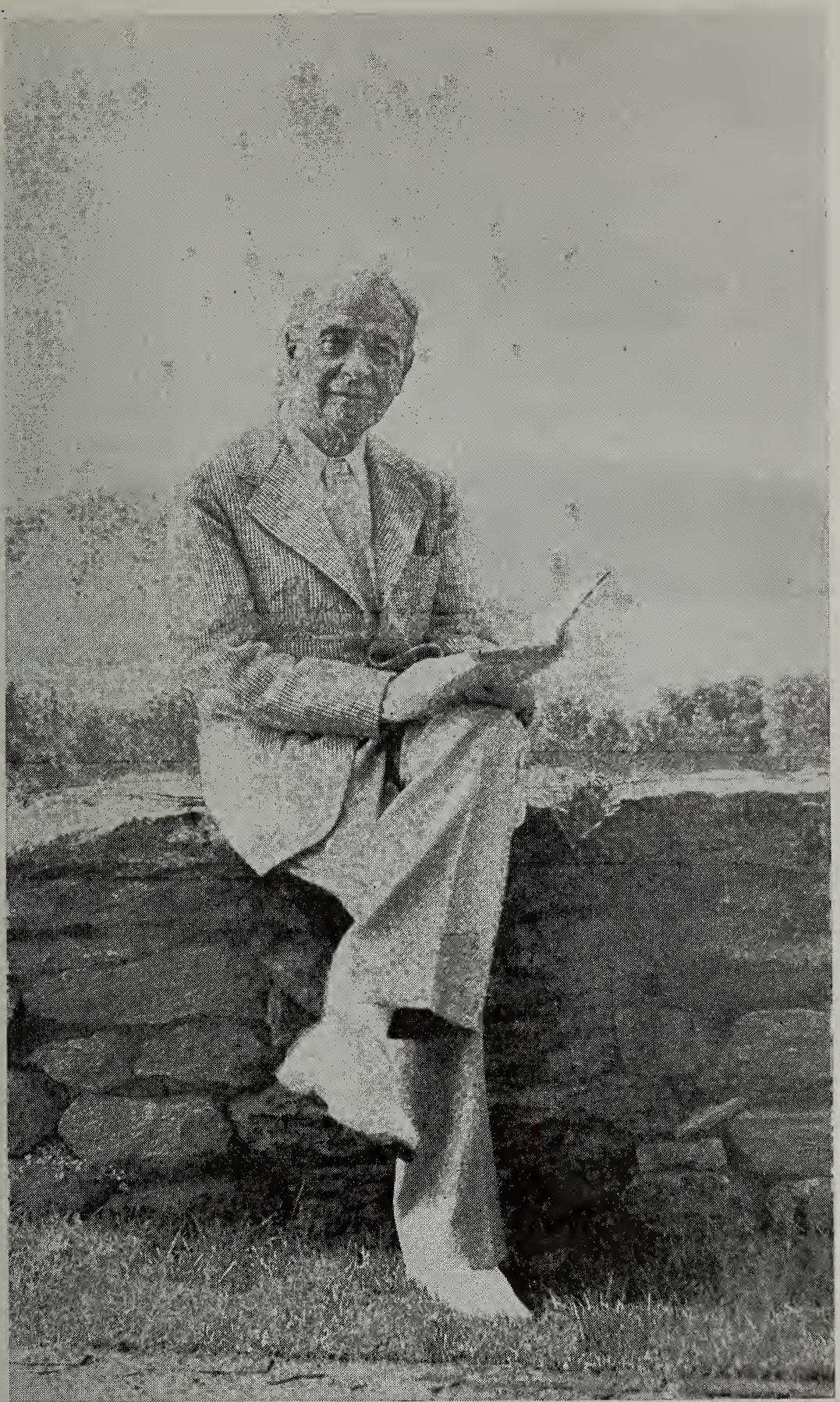
BOSTON SYMPHONY EXHIBITION

An exhibition, "The History of the Boston Symphony Orchestra," will be held in the Berkshire Museum, Pittsfield, from July 23 to August 20. Various pictures of the Orchestra in its early days, portraits of each conductor since 1881, programs and other memorabilia will be shown. Features of the exhibition will be the John Singer Sargent full-length portrait of Henry Lee Higginson, the founder of the Orchestra, and paintings and drawings by Donald Greason made at rehearsals, Dr. Koussevitzky conducting.

TANGLEWOOD MUSIC SHOP

The Music Shop of the Berkshire Music Center is located at the rear of the main house, ground level. The Shop will be open during all Festival performances.





"For living and working in music"

SERGE KOUSSEVITZKY cherished a special dream for many years, even in his European days — a center of the arts where students of the highest qualification could supplement their technical training by working with professionals of the first order and in turn observing them at their work.

The exigencies of a strenuous career long prevented Dr. Koussevitzky from acting upon his plan. But when the Boston Symphony Orchestra had acquired the 200 acres of Tanglewood in the Berkshire Hills, and the Shed had been built and safely inaugurated in 1938 as the home of the Berkshire Festivals, he found at last the opportunity to make his dream a reality. In the summer of 1940 the Berkshire Music Center was established under his direction at Tanglewood. In a preliminary announcement of its opening, Dr. Koussevitzky visualized the Center as a place for "living and working in music — to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the élite in art and culture, and who long for a creative rest in the summer."

Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 400 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Seventh Program

THURSDAY EVENING, AUGUST 8, *at* 8:15 *o'clock*

PROKOFIEFF.....Symphony No. 5, *Op.* 100

I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

INTERMISSION

SCHUMANN.....Concerto for Violoncello and Orchestra in A minor, *Op.* 129

Nicht zu schnell — Langsam — Sehr lebhaft

WAGNER.....Prelude to "Lohengrin"

STRAUSS.....“Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner in Rondo Form,” *Op.* 28

Soloist:

GREGOR PIATIGORSKY

BALDWIN PIANO

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Seventh Program

SYMPHONY NO. 5, *Op.* 100

By SERGE PROKOFIEFF

Born in Sontsovka, Russia, April 23, 1891

Prokofieff composed his Fifth Symphony in the summer of 1944. It had its first performance in Moscow on January 13 (?), 1945, when the composer conducted. The symphony had its first American performance by the Boston Symphony Orchestra, November 9, 1945.

The orchestra required consists of two flutes, two clarinets, E-flat clarinet and bass clarinet, two oboes and English horn, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, harp, piano, military drum and strings.

PROKOFIEFF composed his First ("Classical") Symphony in 1916–1917 and his Fourth (*Op.* 47) in 1929, dedicating it to this orchestra on its fiftieth anniversary. It is after fifteen years of much music in other forms that he has composed another. Robert Magidoff, writing from Moscow to the *New York Times* (March 25, 1945), described the Fifth Symphony and the opera "War and Peace," based on Tolstoy's novel, which has not yet had a public stage performance. Prokofieff told the writer that he had been working upon his Fifth Symphony "for several years, gathering themes for it in a special notebook. I always work that way, and probably that is why I write so fast. The entire score of the Fifth was written in one month in the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, 'Ivan the Terrible.' "

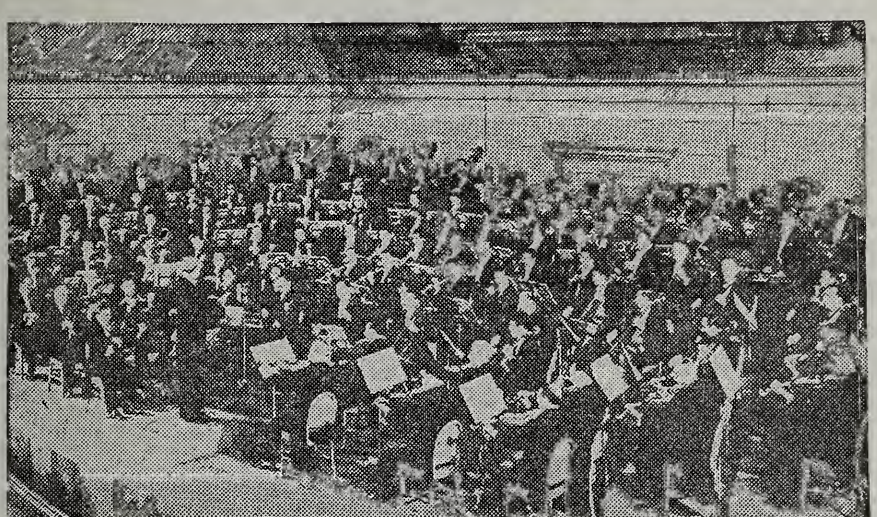
"The Fifth Symphony," wrote Magidoff, "unlike Prokofieff's first four, makes one recall Mahler's words: 'To write a symphony means to me to create a whole world.' Although the Fifth is pure music and Prokofieff insists it is without program, he himself said, 'It is a symphony about the spirit of man.' "

It can be said of the symphony in general that the broad constructive scheme of the four movements is traditional, the detailed treatment subjective and daring.

The opening movement, *Andante,* is built on two full-voiced melodic themes, the first in triple, the second in duple beat. Contrast is found in the alternate rhythm as both are fully developed. There is an impressive coda. The second movement has earmarks of the classical scherzo. Under the theme there is a steady reiteration of a staccato accompaniment, 4-4. The melody, passed by the clarinet to the other wood winds and by them variously treated, plays over the marked and unremitting beat. A bridge passage for a substantial wind choir ushers in (and is to usher out) the trio-like middle section, which is in 3-4 time and also rhythmically accented, the clarinet first bearing the burden of the melody. The first section, returning, is freshly treated. At the close the rhythm becomes more incisive and intense.

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The slow movement, *Adagio,* 3-4 (9-8), has, like the scherzo, a persistent accompaniment figure. It opens with a melody set forth *espressivo* by the wood winds, carried by the strings into their high register. The movement is tragic in mood, rich in episodic melody. It carries the symphony to its deepest point of tragic tension, as descending scales give a weird effect of outcries. But this tension suddenly passes, and the reprise is serene. The finale opens *Allegro giocoso,* and after a brief tranquil passage for the divided 'cellos and basses, gives its light, rondo-like theme. There is a quasi-gaiety in the development, but, as throughout the Symphony, something ominous seems always to lurk around the corner. The awareness of brutal warfare broods over it and comes forth in sharp dissonance — as at the end.

CONCERTO FOR VIOLONCELLO AND ORCHESTRA, IN A MINOR, *Op.* 129

By ROBERT SCHUMANN

Born at Zwickau in Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann composed his Violoncello Concerto in October, 1850. It was probably not performed in his lifetime. The first recorded performance was one given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. The date was June 9, 1860, and the soloist, Ludwig Ebert.

The following performances by the Boston Symphony Orchestra are listed: February 3, 1888 (Soloist, Fritz Giese); March 6, 1896 (Leo Schulz); October 7, 1910 (Alwin Schroeder); January 30, 1920 (Jean Bedetti); April 17, 1931 (Gregor Piatigorsky); January 18, 1937, Monday Concert (Gaspar Cassadó); January 23, 1942 (Emanuel Feuermann); December 24, 1943 (Gregor Piatigorsky).

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

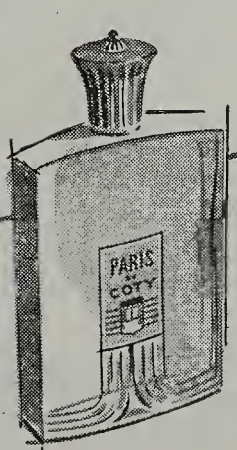
CLARA SCHUMANN entered in her diary, November 16: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the concerto the following year. "I have played Robert's violoncello concerto again," Mme. Schumann wrote, October 11, 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did



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not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary — his attempt at suicide by throwing himself into the river Rhine.

The three movements of the concerto are played without a break. In the first, which is in A minor, *nicht zu schnell,* the two themes are first presented by the solo instrument — the first after a few measures of orchestral introduction, the second after an intervening *tutti.* The slow movement, *langsam,* is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An *accelerando* passage for the solo 'cello leads into the finale (*sehr lebhaft,* in A minor). A cadenza is introduced before the conclusion.

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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but it was the violoncello which he mastered and made his instrument. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He first visited the United States in 1929, and on April 17, 1931, he first played with the Boston Symphony Orchestra Schumann's Violoncello Concerto, and has since appeared many times with this orchestra.



PRELUDE TO THE OPERA "LOHENGRIN"

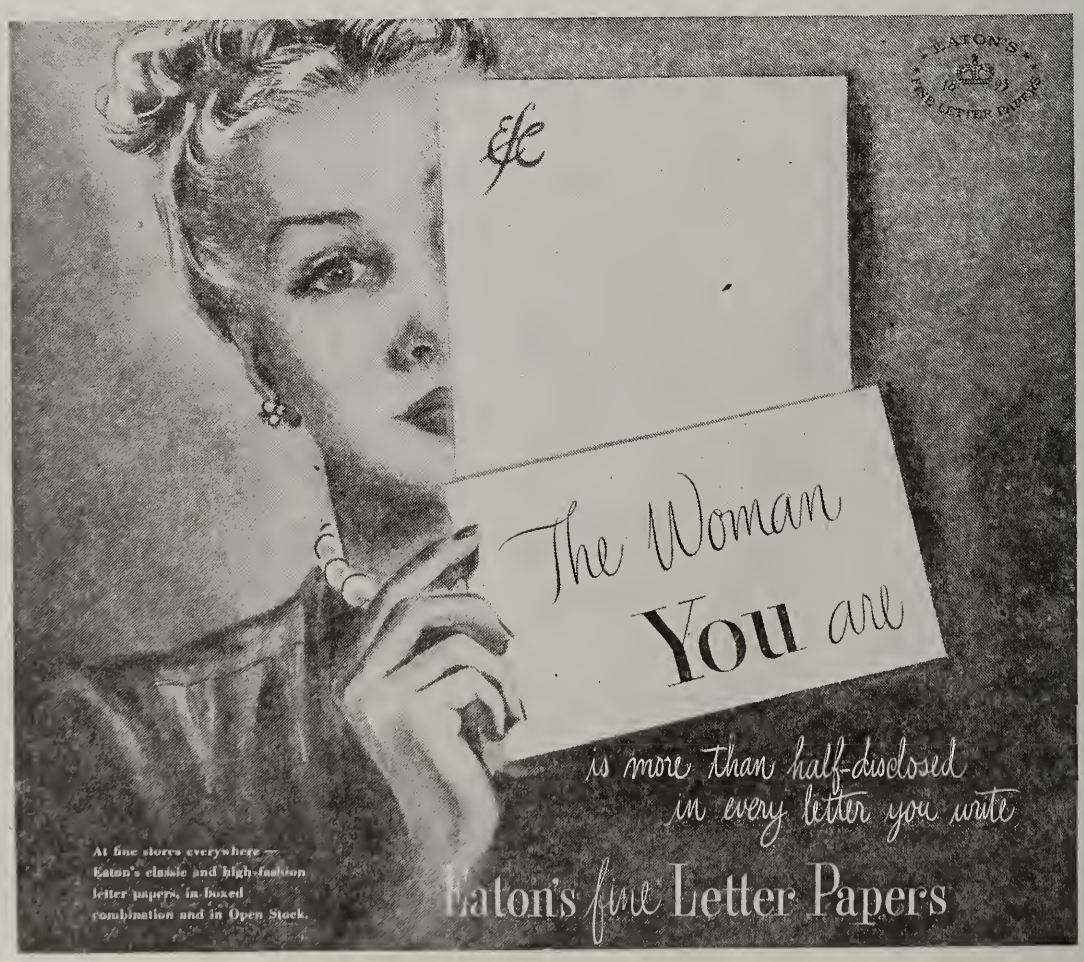
By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner composed his "Lohengrin" between 1845 and 1847. He completed the Prelude August 28, 1847, after the three acts were written in sketch, but before they were written out in full score. The first performance of the opera was at Weimar, August 28, 1850, under the direction of Franz Liszt. The Prelude was first performed in concert at the Leipzig Gewandhaus, January 17, 1853. It was first performed by the Boston Symphony Orchestra, March 14, 1884.

The orchestra required includes three flutes, two oboes, English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, and strings, with four solo violins.

WAGNER, in an elaborate word picture of his Prelude, described it as a "miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing it over into the custody of highly favored men." Ernest Newman has called this "one of Wagner's most perfect conceptions, both in idea and in execution. The spiritual atmosphere of Montsalvat is first established by a few chords in the



divided violins, playing high up in their register (reinforced by the flutes); at the fourth bar we hear in the violins the theme representative of the Grail. This motive is worked out in stately, deliberate fashion, the music slowly descending the scale, while oboes and clarinets are added to give a slightly deeper color when the theme is repeated in the key of E, with a syncopated accompaniment above it in the violins. The music flows on placidly into a passage derived from Elsa's prayer; [the Grail theme] is resumed in warmer colors than at first, and gradually works up to a great climax . . . when the whole resources of the orchestra are brought into play. From this point the music makes a gradual descent by way of the theme of the Farewell of the Angels, which will be heard in the third act at the close of Lohengrin's narration; and the Prelude ends, as it began, with a suggestion of the spiritual atmosphere that envelops the Grail."

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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER — IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was November 10, 1944.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in E-flat, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

AT FIRST, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:



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But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women;

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With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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Eighth Program

SATURDAY EVENING, AUGUST 10, *at* 8:15 *o'clock*

WILLIAM SCHUMAN.....American Festival Overture

MARTINŮ.....Concerto for Violin and Orchestra

I. Andante — poco allegro — andante
II. Moderato
III. Poco allegro — allegro

INTERMISSION

SHOSTAKOVITCH.....Symphony No. 9, *Op.* 70

I. Allegro
II. Moderato
III. {Presto
IV. {Largo
V. {Allegretto

TCHAIKOVSKY.....Ouverture Solennelle, "1812" *Op.* 49

Soloist

MISCHA ELMAN

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Eighth Program

AMERICAN FESTIVAL OVERTURE

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

The American Festival Overture was composed in the summer of 1939 for the concerts of American music by the Boston Symphony Orchestra, and performed by this orchestra in Symphony Hall, October 6 and November 19 of that year.

The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, xylophone, and strings.

The composer writes as follows about his Overture:

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines.

"The first section of the work is concerned with the material discussed above and the ideas growing out of it. This music leads to a

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transition section and the subsequent announcement by the violas of a Fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the Fugue is brought to fruition, by the string and wood winds in combination. This climax leads to the final section of the work, which consists of opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work is fast."

The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He has been active as an educator, and is interested in problems of progressive education in relation to the arts.

Schuman's Second Symphony was performed by the Boston Symphony Orchestra February 17, 1939. His third symphony had its first performance by this Orchestra October 17, 1941. The Symphony for Strings, the fifth in order but not so named, was written for the Koussevitzky Music Foundation and first performed by this Orchestra November 12, 1943. "A Free Song" for chorus and orchestra on a text of Whitman was performed March 26, 1943; "Prayer in Time of War," October 6, 1944.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By BOHUSLAV MARTINŮ

Born December 18, 1890, at Policka, Czechoslovakia

Martinů's Violin Concerto, completed in April, 1943, had its first performance at the concerts of this orchestra, December 31, 1943. Mr. Elman was the soloist.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, percussion, and strings.

THE composer has kindly written for this programme the following notes about his new work and the problems with which he was confronted while writing it:

"Last season when the Boston Symphony Orchestra visited New York, Mischa Elman heard my First Symphony. The next day he asked me to write for him a Violin Concerto. At first I was puzzled and not at all certain about undertaking it, because I had only just finished another Violin Concerto (Chamber Concerto, Edgartown, Massachusetts) and also another work for violin, a 'Suite Concertante' for Samuel Dushkin, a piece which I had begun in Europe, in Paris. I was also entertaining the plan of writing a Concerto for Two Pianos for Luboshutz and Nemenoff, whom I had met at the Berkshire Symphonic Festival. But since the form of a Violin Concerto had been in

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my mind for a long while, I already had certain musical ideas on the subject, which became much more definite when I listened to Mischa Elman in his studio. Then I accepted the proposition, and towards the end of February, hardly a day after I had finished the Two-Piano Concerto, I began the Violin Concerto. I completed it on the 26th of April and presented it to Mischa Elman. At his suggestion I added the cadenza at the end of the first part.

"The idea for this concerto presented itself to me with the following order — *Andante,* a broad lyric song of great intensity which leads to an *Allegro* exploiting the technique and the virtuosity of the instrument, and has the aspect of a single-movement composition. The definitive form complies with concerto structure. I have preserved its grave character, lyric in the first part; and even in the middle *Allegro* the *Andante* theme returns to end the movement. The second part is a sort of point of rest, a bridge progressing towards the *Allegro* finale. It is an *Intermezzo moderato,* almost bucolic, accompanied by only a part of the orchestra and progressing *attacca* into the finale, which is *Allegro.* This favors the technique of the violin, which is interrupted by broad and massive *'tutti'* passages. The concerto ends with a sort of *'stretto,' Allegro vivo.*

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"I should like to add a few points which came to me as I composed it and which might throw a little light on that most difficult problem — writing a violin concerto. As with all compositions for solo instrument, the solo violin requires a quite special 'state of mind.' A piano solo allows us to preserve the image of the musical thought in its full scope, that is to say, almost complete with harmony, polyphony, color and the dynamics of orchestral structure. For the violin solo, all which we wish to express must be contained in a single line, which must also imply the rest. To put it differently, the single part of the violin solo must in itself already contain the whole musical scheme, the whole concerto. We have in musical literature certain types of violin concertos which I could define as concertos which exploit beauty of tone against an orchestral background (as in Mozart), or a concerto which exploits the sonority of the solo instrument together with the orchestra; there are also those where the violin is exploited from a professional point of view without much originality of composition. Finally, there are those concertos in which one exploits the orchestra and adds a violin solo, without paying too much attention to its inherent tonal beauties. It is at this point that the problem becomes confused. In working with the orchestra we have lost the capacity of 'thinking solo.'



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ourselves before an old problem of music as music, 'absolute music,' as against expressive music (in the literary sense of expressing 'something'). But this is a problem where misunderstanding so often arises from the confusion of 'words.' My only wish has been to touch upon one of the questions which is bound to occupy a composer when he undertakes a violin concerto, and it is not to be assumed from what I have said that I have solved this problem in my composition. I am far from making any such pretension. My wish was to draw attention to this question which has filled my thoughts, and the thoughts of many others, during composition."

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MISCHA ELMAN

MISCHA ELMAN was born in Stalnoje, Russia, January 20, 1891. As a small child he studied violin in Odessa with Alexander Fiedemann and made his first public appearance at the age of seven at a school concert. In 1901 he was taken to St. Petersburg to study with Leopold Auer at the Conservatory there. An appearance in Berlin in 1904 marked the beginning of his long public career. Mr. Elman had a considerable reputation in Europe when he came to this country in 1908, making his début with the Russian Symphony Orchestra in New York on December 10. He has made many tours of this country and other parts of the world. His first appearance with the Boston Symphony Orchestra was on January 1, 1909 (Tchaikovsky's Concerto). He has since appeared at these concerts April 4, 1909 (Pension Fund Concert, Beethoven's Concerto and Saint-Saëns' Introduction and Rondo Capriccioso); January 7, 1910 (Dvořák's Concerto); January 6, 1911 (Lalo's *Symphonie Espagnole*); January 7, 1944 (Martinu's Concerto), and November 30, 1945 (Tchaikovsky's Concerto).

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SYMPHONY NO. 9, *Op.* 70

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg, Russia

Shostakovitch completed his Ninth Symphony on August 30, 1945, at a Composers' Rest Home near Ivanovo. It was first performed in Leningrad by the Leningrad Philharmonic Orchestra on November 3. This was the opening concert of this orchestra's twenty-fifth season. Eugene Mravinsky conducted, and paired the new symphony with the Fifth by Tchaikovsky. The Ninth Symphony was repeated on the following night and has been elsewhere performed in Russia and broadcast by the Soviet Radio.

The performance at the Berkshire Festival concert of July 25 was the first in America.

The orchestra required is as follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

SHOSTAKOVITCH composed his long awaited Ninth Symphony in the space of six weeks. He began it, therefore, after the war in Europe had ended, and completed it when the final victory in the East was the news of the moment. He played the symphony on the piano on September 3 to four listeners. One of these, by his own statement, was Robert Magidoff, correspondent of *The New York Times;* another was Gregori Schneerson, correspondent of *The Moscow News* published in New York. This private performance was given in the study of Vladimir Vlasov, the director of the Moscow Philharmonic. Since D. Rabinovitch, reporting the first orchestral performance in *The Moscow News,* expressed his different impression as compared with the piano version, this critic was presumably the fourth.

The critics to whom the symphony was thus made known expected something different. The two symphonies previous, each lasting over an hour, were plainly concerned with the great cataclysm in which the Russian people were engaged. The composer had let it be known that these two were to be a part of a war trilogy, of which the third was to be a pæan of victory. The symphony must therefore have been a complete surprise to those who first heard it. "It is the simplest piece the mature Shostakovitch has ever written," according to Mr. Magidoff, "also the gayest, most youthful, and most melodious. Practically everything Shostakovitch has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five movements, and they all, except the fourth — a largo — are youthfully exuberant, possessed of a joyous abandon that seems ready to break out in uncontrollable torrents of sound. . . .

"Its spirit is probably best revealed in the concluding movement. Good-natured and gay, it rises in tempo until it ends in a burst of irrepressible merriment.

"When Shostakovitch had finished playing, he rubbed his hands with satisfaction and said, completely without self-consciousness, 'It is a merry little piece. Musicians will love to play it and critics will delight in blasting it.' "

Perhaps the composer looked for disapproval from the critics, who were certainly expecting the very opposite from what they were to hear. Sheer musical exuberance, unconnected with philosophical



thought, unapplied to the destinies of a nation, may have taken aback the general Russian critical opinion, which has long been thinking and talking about new music as a faithful mirror of current national happenings and popular feelings. The composer himself has always accepted as natural this idea of musico-political oneness. His latest symphony, which did not come forth until after two discarded beginnings, may have led him to realize that the Muse does not always obey dictation from without or even the reasoned intentions of the composer himself.

The following analysis was made by Daniel Zhitomirsky, who lived with the composer and watched the growth of the score:

The Ninth opens with an *Allegro* of Haydn-like simplicity with a fair share of slyness and subtle irony. Shostakovitch revives in its very essence that spirit of unrestrained and bubbling mirth which lived in classical Allegros up to Rossini's overtures. The peculiar "classicism" of this music is ultra-modern. The first theme – as is often the case with early classics – glides effortlessly and imperceptibly not so much as an individual melody but rather as a kind of animated motion. Elements of buffoonery appear in the subordinate theme. A naïve and simple formula of accompaniment dashes in; a pert but not ungraceful song appears against this background. The headlong fascination of movement grows unintermittently in the elaboration. The composer cleverly handles various shades of the comedy aspect. One of these, embodied in a new variation of the familiar subordinate theme, is particularly expressive.

The second movement (*Moderato*) reveals the world of bright and romantic lyricism. The main theme is songful and is of romance-like nature (remotely reminding one of Katherine's romances from "Lady Macbeth of Mtsensk"), and at the same time refined and whimsical in its outline. The texture of this piece is of captivating lucidity; it is a fine, almost incorporeal "pattern on glass" as if radiating peculiar chaste beauty.

The third movement is a precipitous scherzo (*Presto*). Its music rushes past one like a gust of wind with piercingly whistling upflights and downsweeps. The theme of the scherzo, or rather the pattern of its first bars, is the embryo out of which uninterrupted movement grows and develops. The theme of the middle section of the scherzo, with its stressed theatrical pathos verging between serious romantic agitation and irony, is poignantly relieved and expressive.

The fourth movement (*Largo*) was conceived as a contrasting intermezzo between the scherzo and the finale. It consists almost entirely of a large bassoon solo of an improvisational character against the background of sustained chords. This is moment of deep concentratedness. It is important not only by itself but as a certain lyrico-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music.

The finale (*Allegretto*) in its spirit is akin to the first movement but it has more of buffoonery than of spontaneous gaiety. There is in the main theme of the finale both the classical naïveté and extravaganza of variety-stage dance. The development of the finale overflows with vigor and abounds in brilliant comedy touches; a short Coda brings this merry theatrical "run" to top speed.

OUVERTURE SOLENNELLE, "1812," *Op.* 49

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

What was probably the first performance of this overture took place at the Art and Industrial Exhibition at Moscow on August 20, 1882.

The overture has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, December 29, 1893 (Emil Paur, conductor); April 24, 1896; February 4, 1898; May 2, 1902 (Wilhelm Gericke, conductor); May 1, 1903; March 4, 1910 (Max Fiedler, conductor); December 27, 1929, and January 2, 1942 (Serge Koussevitzky, conductor).

The orchestration calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two *cornets-à-pistons,* two trumpets, three trombones and tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, bells, cannon, band *ad libitum,* and strings.

TCHAIKOVSKY composed this overture when in 1880 his friend Nicholas Rubinstein wrote him of festival celebrations at Moscow to be given in the summer of 1881, and asked him to compose a festival piece with chorus for the occasion. What Tchaikovsky composed was the Overture "1812" and the Serenade for Strings. The cathedral at Moscow was erected as a solemnification of the victory of 1812, when Napoleon, the invader of the city, was defeated on September 7 at Borodino with the loss of 80,000 men. The overture was referred to by Tchaikovsky as "The Year 1812" and in early performances was given the subtitle, "The Holy War." According to plans it was to be performed in the open in the public square before the new church, a structure fantastic to Western eyes with its central and four surrounding minarets. Battalions of brass were to be used, bells sounded at the climax, and cannon fired by an electric switch connected at the conductor's desk. There is no available evidence that this performance took place. Rosa Newmarch, in her English edition of Tchaikovsky's Life and Letters by his brother Modeste, states that the Overture "1812" was heard for the first time at the sixth Art and Industrial Exhibition concert on August 20, 1882, when the composer's Violin Concerto had its first Russian performance in a programme of his own music.

Tchaikovsky, as if pursued by his artist's conscience, never mentioned his overture in his letters without an apology. He wrote to Mme. von Meck while he was composing it, in October, 1880: "The overture will be very noisy. I wrote it without much warmth of enthusiasm. Therefore, it has no great artistic value." Suggesting it to the conductor Napravnik in a letter of June 29, 1881, he wrote: "If you like, I will send the score for you to see. It is not of any great value, and I shall not be at all surprised or hurt if you consider

the style of the music unsuitable to a symphony concert"; and he wrote to Jürgenson, his publisher, from Naples on February 22, 1882, "I absolutely do not know whether my Overture '1812' is good or bad, but let us hope it is the former – forgive my self-assurance." Tchaikovsky was loath to include it upon a programme at the Crystal Palace in London, believing that it was only of "local patriotic interest." Some early critics found it too noisy for their taste, and one remarked that it was worth listening to on account of the enjoyment of "golden silence" which would follow. But the "1812" overture soon became a popular favorite and was often the closing piece on a programme of Tchaikovsky's music conducted by himself. Its popularity was probably more disturbing to him than rejection would have been. Self-questioning continued. He wrote after its great success at St. Petersburg on March 17, 1887 (a concert with an aftermath of critical disapproval); "My concert. Complete success. Great enjoyment – but still, why this drop of gall in my honey pot?" and after a performance at Prague in the following year the diary says: "An overwhelming success, a moment of absolute bliss. But only one moment."

The overture opens with a *Largo* upon a hymn first heard in the string section, which has been identified as a Russian melody, "God Preserve Thy People." Oboe recitatives and rushing passages for the strings usher in the music of battle which, after an *Andante* with a march-like tune set forth to an accompaniment of military drum and fanfares, breaks forth in the main section of the overture with a furious *Allegro giusto*. This may be assumed as the description of the battle of Borodino. Fragments of the *"Marseillaise"* are heard. The introductory hymn returns, proclaimed by the whole orchestra *fortissimo*. The hymn of Lvov, then the national hymn of Russia, makes its triumphant assertion and dispels the *"Marseillaise"* (purists have objected that the *"Marseillaise"* was not in use by the French army in 1812, the hymn of Lvov not yet written).

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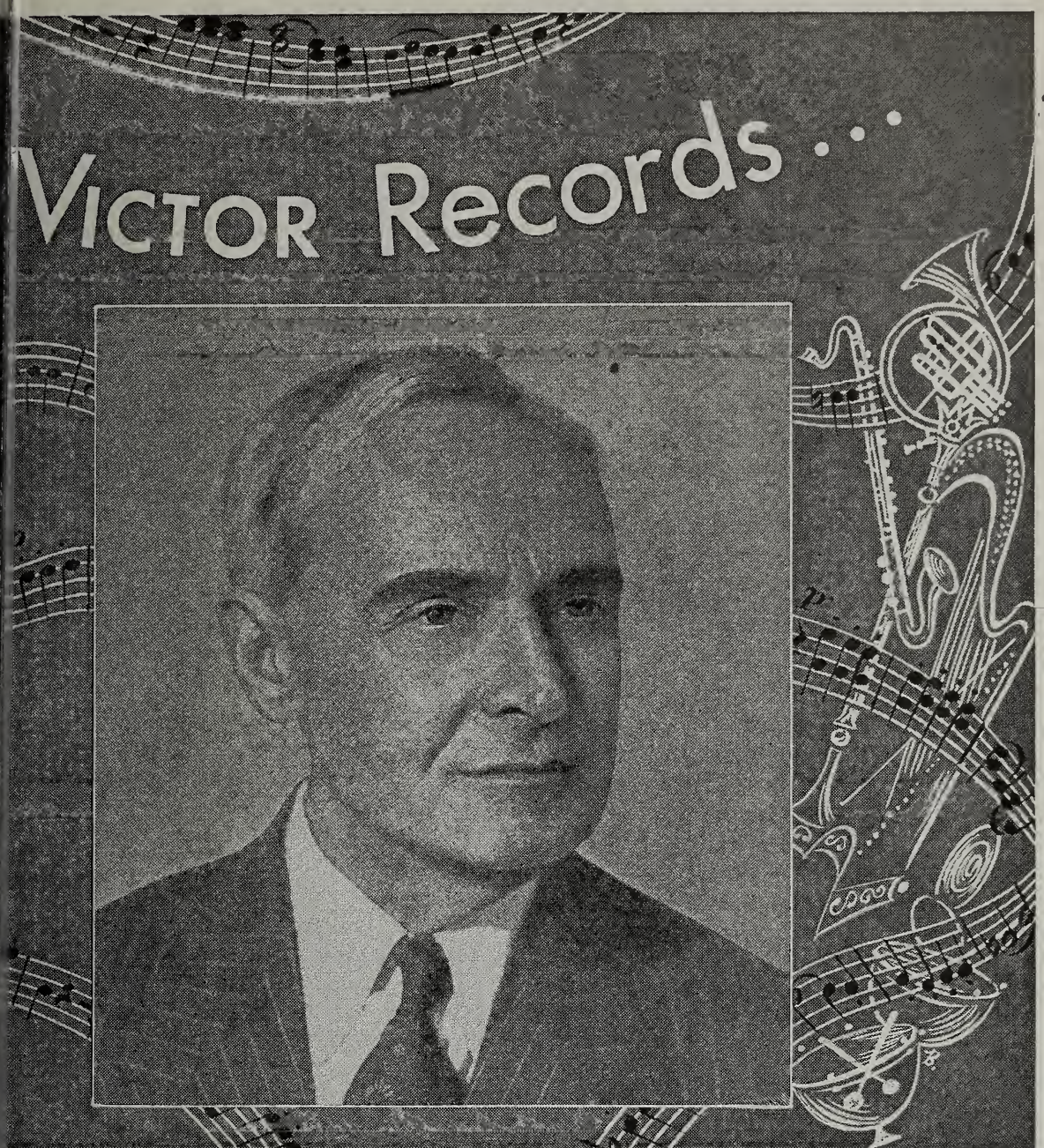


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Announcement

1947

BERKSHIRE FESTIVAL

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

AT TANGLEWOOD

The Berkshire Festival next summer will consist of five weeks of concerts.

The first week will be devoted to Bach, and the second to Mozart.

The concerts of the third and fifth weeks, in the Shed, will range from the early orchestral music to the music of today.

The fourth week will consist of four concerts, dedicated to the music of Beethoven.

All present subscribers to the Berkshire Festival will be notified about the plans for next summer, and will have an option on their present seat locations.

Non-subscribers who send their names and addresses to the Berkshire Festival, Symphony Hall, Boston 15, Mass., will receive all announcements.

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BERKSHIRE FESTIVAL — NINTH SEASON, 1946

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Ninth Program

SUNDAY AFTERNOON, AUGUST 11, *at* 3:30 *o'clock*

THOMPSON“The Testament of Freedom,” for Men's Voices with Orchestra

I. Largo
II. Lento sostenuto
III. Alla marcia
IV. Lento tranquillo

INTERMISSION

BEETHOVEN.....Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro, ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto; Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio, ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

FESTIVAL CHORUS
Prepared by ROBERT SHAW

Soloists:

FRANCES YEEND, *Soprano* — EUNICE ALBERTS, *Contralto*
JOSEPH LADEROUTE, *Tenor* — JAMES PEASE, *Bass*

BALDWIN PIANO

Ninth Program

THE TESTAMENT OF FREEDOM

For Men's Voices with Orchestral Accompaniment

By Randall Thompson

Born in New York City, April 21, 1899

"The Testament of Freedom" was first performed (the composer playing a piano accompaniment) April 13, 1943, at Cabell Hall, University of Virginia, by the University Glee Club, Dr. Stephen Tuttle conducting. This performance was broadcast over a Columbia network, and the broadcast was recorded by the Office of War Information and sent by short wave to the Armed Forces overseas.

The orchestral score, completed and published in 1944, calls for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals and strings. The score is dedicated "To the University of Virginia Glee Club, in Memory of the Father of the University, 1743–1943." It was performed at the Friday–Saturday Concerts of the Boston Symphony Orchestra, April 6–7, 1945.

Randall Thompson, then a member of the faculty of the University of Virginia, composed "The Testament of Freedom" for the occasion of the 200th anniversary of the birth of its founder, Thomas Jefferson. It is a setting of four passages from the writings of Thomas Jefferson, for male chorus, sometimes in unison, sometimes divided.

I. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

— *A Summary View of the Rights of British America (1774).*

II. We have counted the cost of this contest, and find nothing so dreadful as voluntary slavery. Honor, justice and humanity forbid us tamely to surrender that freedom which we received from our gallant ancestors, and which our innocent posterity have a right to receive from us. We cannot endure the infamy and guilt of resigning succeeding generations to that wretchedness which inevitably awaits them if we basely entail hereditary bondage upon them.

Our cause is just. Our union is perfect. Our internal resources are great. . . . We gratefully acknowledge, and signal instances of the Divine favor towards us, that His Providence would not permit us to be called into this severe controversy until we were grown up to our present strength, had been previously exercised in warlike operation, and possessed of the means of defending ourselves. With hearts fortified with these animating reflections, we most solemnly, before God and the world, declare that, exerting the utmost energy of those powers which our beneficent Creator hath graciously bestowed upon us, the arms we have been compelled by our enemies to assume we will, in defiance of every hazard, with unabating firmness and perseverance, employ for the preservation of our liberties; being with one mind resolved to die freemen rather than to live slaves.

— *Declaration of Causes and Necessity of taking up Arms. (July 6, 1775.)*

III. We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not before.

— *Declaration of Causes and Necessity of taking up Arms.* (*July 6, 1775.*)

IV. I shall not die without a hope that light and liberty are on steady advance. . . . And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them. . . . The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

— *Letter to John Adams, Monticello* (*September 12, 1821*).

The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23 The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons. The most recent performance at the Friday and Saturday concerts was April 27, 1945. The last performance was at a Pension Fund Concert, April 28, 1946.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven

conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, progressess with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale,* it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo* second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzos,* and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettle drums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

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Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

1947

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III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio,* the second theme attains flowing motion in its melody, which Beethoven has marked *"espressivo."* This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, *piano.* Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy *presto* passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh, friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh, Joy, we hail Thee!

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

There immediately follow the first three verses of Schiller's Ode,* by the solo quartet and chorus:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.
Oh, if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

* The English translation here used has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!")

A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Kneel before Him, all you millions
Know your true Creator, man!
Seek Him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo.*

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Berlioz	Symphony, "Harold in Italy" (Primrose) Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"
Brahms	Symphonies Nos. 3, 4 Violin Concerto (Heifetz)
Copland	"El Salón México," "Appalachian Spring"
Debussy	"La Mer," Sarabande
Fauré	"Pelléas et Mélisande," Suite
Foote	Suite for Strings
Grieg	"The Last Spring"
Handel	Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)
Harris	Symphony No. 3
Haydn	Symphonies Nos. 94 ("Surprise"); 102 (B-flat)
Liadov	"The Enchanted Lake"
Liszt	Mephisto Waltz
Mendelssohn	Symphony No. 4 ("Italian")
Moussorgsky	"Pictures at an Exhibition" Prelude to "Khovanstchina"
Mozart	Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)
Prokofieff	Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"
Rachmaninoff	Isle of the Dead"; "Vocalise"
Ravel	"Daphnis and Chloé," Suite No. 2 (new recording)
Rimsky-Korsakov	"The Battle of Kerjenetz"; Dubinushka
Schubert	"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music
Schumann	Symphony No. 1 ("Spring")
Sibelius	Symphonies Nos. 2 and 5; "Pohjola's Daughter", "Tapiola"; "Maiden with Roses"
Strauss, J.	Waltzes: "Voices of Spring," "Vienna Blood"
Strauss, R.	"Also Sprach Zarathustra" "Till Eulenspiegel's Merry Pranks"
Stravinsky	Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)
Tchaikovsky	Symphonies Nos. 4, 6: Waltz (from String Serenade); Overture "Romeo and Juliet"
Thompson	"The Testament of Freedom"
Vivaldi	Concerto Grosso in D minor

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Boston Symphony Orchestra

[Sixty-fifth Season, 1945–1946]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. — *Concert-master*
THEODOROWICZ, J.
ELCUS, G.
TAPLEY, R.
LAUGA, N.
KASSMAN, N.
KRIPS, A.
CHERKASSKY, P.
RESNIKOFF, V.
LEIBOVICI, J.

HANSEN, E.
ZISLER, D.
KNUDSON, C.
MAYER, P.
BRYANT, M.
MURRAY, J.
DICKSON, H.
PINFIELD, C.
ZUNG, M.
DIAMOND, S.
STONESTREET, L.
ERKELENS, H.
FEDOROVSKY, P.
BEALE, M.
MANUSEVITCH, V.
HILLYER, R.
MESSINA, S.
NAGY, L.
ZAZOFSKY, G.
DUBBS, H.
GORODETZKY, L.
DEL SORDO, R.
SAUVLET, H.
SILBERMAN, H.

Violas

LEFRANC, J.
CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
LEHNER, E.
GERHARDT, S.
VAN WYNBERGEN, C.
BERNARD, A.
KORNSAND, E.
HUMPHREY, G.
GROVER, H.
WERNER, H.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
NIELAND, M.
DROEGHMANS, H.
ZEISE, K.
ZIMBLER, J.
PARRONCHI, B.
FABRIZIO, E.
MARJOLLET, L.

Basses

MOLEUX, G.
DUFRESNE, G.
JUHT, L.
FRANKEL, I.
GREENBERG, H.
PORTNOI, H.
PAGE, W.
GIRARD, H.
FREEMAN, H.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
DE GUICHARD, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
MEEK, H.
COWDEN, H.

Horns

FARKAS, P.
MC CONATHY, O.
SHAPIRO, H.
GEBHARDT, W.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
COFFEY, J.
OROSZ, J.

Tuba

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Harps

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by

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Tuesday Evening, August 6
Wednesday Evening, August 7
Friday Evening, August 9

1946



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Program Bulletin with historical and descriptive notes by

JOHN N. BURK

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The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

Presents the first American performances of

PETER GRIMES

An Opera in Three Acts and a Prologue
derived from the Poem of George Crabbe

Words by Montagu Slater

Music by BENJAMIN BRITTEN
Op. 33

All the Performers are Students of The Berkshire Music Center

Conductor: Leonard Bernstein
Stage Directors: Eric Crozier and Frederic Cohen
Stage Designer: Richard Rychtarik
Choral Director: Hugh Ross
Director of the Opera Department: Boris Goldovsky

Scene: The Borough, a small fishing town on the East Coast.

Time: Towards 1830.

Prologue: A room inside the Moot Hall, arranged for a coroner's inquest.

Act I *Scene 1:* The Borough beach and street, the Moot Hall, The Boar Inn, Keene's Shop, and Church porch are all visible.

Scene 2: Inside "The Boar" — the same night.

Act II *Scene 1:* The village street and beach (as before).

Scene 2: Peter Grimes' hut (an upturned boat).

Act III *Scene 1:* The village street and beach a few nights later.

Scene 2: The same scene — some hours later.

CHARACTERS (Performance of August 6)

PETER GRIMES, a fisherman.....*William Horne*
BOY (JOHN), his apprentice.....*Frederic Zighera*
ELLEN ORFORD, a widow, schoolmistress of the Borough*Florence Manning*
CAPTAIN BALSTRODE, a retired merchant skipper.....*James Pease*
AUNTIE, landlady of "The Boar".....*Ellen Carleen*
NIECES, main attractions of "The Boar".....*Mildred Mueller and Phyllis Smith*
NED KEENE.....*Robert Gray*
BOB BOLES, a fisherman and Methodist.....*Paul Franke*
SWALLOW, a lawyer.....*Leonard Treash*
MRS. (NABOB) SEDLEY, a rentier widow of an East India Company's factor*Frances Lehnerts*
REV. HORACE ADAMS, the rector.....*Paul Knowles*
DR. THORP.....*Byron R. Kelley*
HOBSON, carrier.....*Matthew Lockhart*

Chorus of townspeople and fisherfolk

CHARACTERS (Performance of August 7)

PETER GRIMES, a fisherman.....*Joseph Laderoute*
BOY (JOHN), his apprentice.....*Frederic Zighera*
ELLEN ORFORD, a widow, schoolmistress of the Borough*Frances Yeend*
CAPTAIN BALSTRODE, a retired merchant skipper.....*James Pease*
AUNTIE, landlady of "The Boar".....*Ellen Carleen*
NIECES, main attractions of "The Boar".....*Mildred Mueller and Phyllis Smith*
NED KEENE.....*Robert Gray*
BOB BOLES, a fisherman and Methodist.....*Robert Long*
SWALLOW, a lawyer.....*Duane W. Crossley*
MRS. (NABOB) SEDLEY, a rentier widow of an East India Company's factor*Irene Jordan*
REV. HORACE ADAMS, the rector.....*Paul Knowles*
DR. THORP.....*Byron R. Kelley*
HOBSON, carrier.....*Matthew Lockhart*

Chorus of townspeople and fisherfolk

On August 9 the cast will be the same as on August 7, except that the part of Bob Boles will be sung by Paul Franke, the part of Mrs. Sedley by Frances Lehnerts, the part of Swallow by Leonard Treash.

Berkshire Music Center

Department II

Orchestra Personnel, Acts I and III

First Violins

Norman Carol
Ruth Kramer
Louis F. Simon
Shirley Mesmer
John L. Golz
Sonya Monosoff
Walter J. Targ

Second Violins

Barbara M. La Couline
Frank R. Schultz
Paula J. Smith
Leona W. Gold
Betty L. Ferguson
Helena F. Palmer

Violas

Earl L. Hedberg
Carolyn M. Voigt
Lydia Farquhar
Irving Cooperstein
Irving Manning
Bernard L. Krasow

Violoncellos

Alla T. Goldberg
Florence Reynolds
Judith Davidoff
Elmer B. Tolsted
Robert D. Allen

Doublebasses

Irving J. Nathanson
James Harnett
Arnold R. Bernhart
Rhoda J. Shapiro

Flutes

Lois E. Schaefer
H. Elaine Shaffer

Oboes

Whitney Tustin
Harriet W. Peacock

Clarinets

Henry C. Gulick
George E. Silfies

Bassoons

Gabriel P. Selig
Sylvia Deutscher
Ira Leventer

French Horns

Allen W. Greene
André W. Speyer
Raymond Alonje
Ross W. Taylor
W. R. Barrington (Ass't)

Trumpets

Harry B. Herforth
Henry H. Glazer
John R. Ware

Trombones

Arnold Fromme
Ralph J. Russomando
Sidney P. White

Timpani

Geraldine A. Ball

Percussion

Sara Nan Scott
Stanley Spector

Harp

Marion E. Campbell

Celesta

Julius Katchan

Tuba

Francis C. Roberts

Organ

Madeline Gabron

Personnel, Act II

First Violins

Norman Carol
Ruth Kramer
Eugenie I. Seid
Harold J. Schuster
Joseph Rabushka
Paul O. Cianci
Per Erland Rabe

Second Violins

Carmine Ficocelli
George F. Bennett
Diana R. Tillson
Harriet Allen
Mildred D. Leonard
Harvey Kaplan
Penelope J. Johnson

Violas

Earl L. Hedberg
Eleftherios J. Eleftherakis
Arthur R. Bauch
Betty A. Shoop
Marcia Skeist
Martin J. Fischer
Betty Burnett

Violoncellos

Morris Kirshbaum
Muffie Vaughan
Francoise Zighera
Elizabeth Stiles
Esther C. Parshley

Doublebasses

Cross Centamore
Gale Bray
William H. Curtis
Rea Benjamin Bowman

Flutes

Harriet W. Peacock
Arthur Ephnos

Oboes

Raymond Toubman
Jean Northrup

Clarinets

Charles B. Schiff
Harry R. Gee

Bassoons

Frank R. Cole
Raymond J. Ojeda
Daniel Miller

French Horns

Thomas J. Holden
Leonard L. Rivenburg
Jacob Glazer
D. C. Miller
Wayne R. Barrington (Ass't)

Trumpets

Adolph S. Herseth
Robert E. Nagel
Richard Comar

Trombones

Ralph J. Russomando
Arnold Fromme
Sidney P. White

Timpani

Geraldine A. Ball

Harp

Marion E. Campbell

Tuba

Francis C. Roberts

Percussion

Stanley Spector
Sara Scott

Celesta

Julius Katchan

Organ

Madeline Gabron

Department V

Personnel of the chorus, "Peter Grimes"

Sopranos

Ruth H. Currier
Maria Dirrigl
Rae E. Everitt
Charlotte Fellman
Rayel Gordon
Patricia Hauke
Mildred J. Johnson
Ann Kahn
Carol J. Kaplan
Verna L. Kerr
Roslyn E. Levine
Dorothy E. Means
Winifred G. Murray
Louise A. Schmidt
Marian M. Stacy
Dorothy A. Swan
Marilyn Teitler
Marcia V. Tibbs

Altos

Helen F. Aronoff
Gloria Brochin
Caroline A. Brown
Selma Hamlet
Joyce J. Johnson
Barbara Patterson
Joan Rorimer
Elaine R. Slivkin
Marilyn Sofia
Rose Stein
Marian H. Way
Margaret L. Williams

Tenors

Charles E. Barret, Jr.
Montague Cantor
Donald G. Foltz
Hyman Fried
Norman C. Mealy
Milton Rogers
Robert Tucker
F. A. Walter

Basses

Leo J. d'Alessandro
Paul A. Bauguss
Francis Barnard
Simon Cohen
Clifford E. McCormick
James A. Maxwell, Jr.
Alfred N. Patterson
Sidney Safren
Charles I. Sager
Richard W. Schuman
Richard T. Scully
William L. Sprout
Anthony E. Vazzana
Charles Weintraub

Musical Assistants: Felix Wolfes and Peter Paul Fuchs

Stage Manager: Byron R. Kelley; *Property Manager:* Roger Englander

Scenery constructed and painted, and lighted by the Scenic Workshop, under the direction of Richard Rychtarik: Margot Loebl, Silvia Pfeiffer, Claire Rosenstein, Kathryn Sanger, Madge Erving, Barbara Kempf, Lee Meyer, Camille Speyer, Mark Sandwich, Jr., Bill Krakauer, Burton Bernstein.

Production Carpenter and Electrician: Edward Charron

"PETER GRIMES," Opera in 3 Acts, *Op.* 33

By Benjamin Britten

Born at Lowestoft, Suffolk, England, November 22, 1913

Benjamin Britten composed "Peter Grimes" in fulfillment of a commission for an opera by the Koussevitzky Music Foundation, Inc., extended in 1941. The score is dedicated "to the memory of Natalie Koussevitzky," and is dated February, 1945. The librettist, Montagu Slater, found his subject in "The Borough," a poem by George Crabbe (1755–1832), written in 1810.

The opera had its first performance at the Sadler's Wells Theatre in London on June 7, 1945. The first concert performance of Interludes from the Opera was at the Cheltenham Festival June 13, when the composer conducted the London Philharmonic Orchestra. These excerpts were also performed at a Promenade Concert on August 29, when Sir Adrian Boult conducted.

The four "Sea Interludes" from the Opera were performed at the concerts of the Boston Symphony Orchestra, March 1 and 2, 1946.

The following orchestra is required: two flutes (doubling piccolos), two oboes and English horn, two clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, harp, and strings. (Off stage: two clarinets, percussion, solo violin, solo doublebass.)

"Peter Grimes," having been given twelve times at the Sadler's Wells Theatre in London last summer until the close of the season on July 21,* has had twelve more performances there in the season past. There have been subsequent performances on the European continent.

How he decided upon the subject is related by Benjamin Britten in the Introduction to a booklet on his opera†: "During the summer of 1941, while working in California, I came across a copy of 'The Listener' containing an article about George Crabbe by E. M. Forster. I did not know any of the poems of Crabbe at that time, but reading about him gave me such a feeling of nostalgia for Suffolk, where I had always lived, that I searched for a copy of his works, and made a beginning with 'The Borough.' Mr. Forster's article is reproduced in this book : it is easy to see how his excellent account of this 'entirely English poet' evoked a longing for the realities of that grim and exciting seacoast around Aldeborough.

"Earlier in the year, I had written the music of 'Paul Bunyan,' an operetta to a text by W. H. Auden, which was performed for a week at Columbia University, New York. The critics damned it unmercifully, but the public seemed to find something enjoyable in the performances. Despite the criticisms, I wanted to write more works for the stage. 'The Borough' — and particularly the story of 'Peter Grimes' — provided a subject and a background from which Peter Pears‡ and I began trying to construct the scenario of an opera.

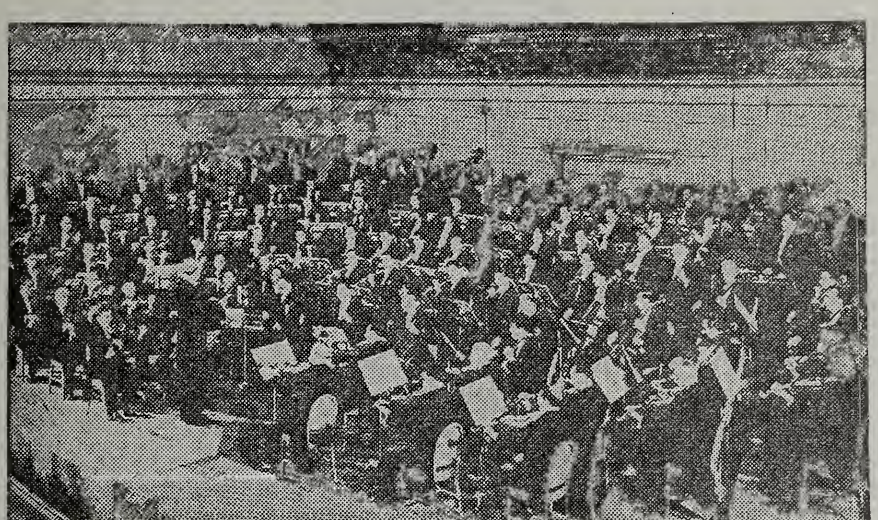
* A correspondent of the *New York Times* described the première as "a milestone in the history of both British music and the famous theatre, whose doors were reopened after nearly five years for the presentation of Mr. Britten's 'Peter Grimes.'" He wrote of Sadler's Wells: "The home of the opera and ballet companies that bear its name, the theatre stands in one of the worst blitzed areas of London. It had been closed for drama or ballet since September 7, 1940. That night the company sang 'Faust' while the Luftwaffe poured down incendiary bombs and made the night glow with seventeen fires close by. While the companies continued to use the workshops and rehearsal rooms the theatre itself became a rest center, and escaped the war with only slight damage."

† "Peter Grimes," published in London, 1945, for the Sadler's Wells Theatre.

‡ Peter Pears sang the title part in the original production.

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"A few months later I was waiting on the East Coast for a passage back to England, when a performance of my 'Sinfonia da Requiem' was given in Boston under Serge Koussevitzky. He asked why I had not written an opera. I explained that the construction of a scenario, discussions with a librettist, planning the musical architecture, composing preliminary sketches, and writing nearly a thousand pages of orchestral score, demanded a freedom from other work which was an economic impossibility for most young composers. Koussevitzky was interested in my project for an opera based on Crabbe, although I did not expect to have the opportunity of writing it for several years. Some weeks later we met again, when he told me that he had arranged for the commissioning of the opera, which was to be dedicated to the memory of his wife, who had recently died.

"On arrival in this country in April, 1942, I outlined the rough plan to Montagu Slater, and asked him to undertake the libretto. Discussions, revisions, and corrections took nearly eighteen months. In January, 1944, I began composing the music, and the score was completed in February, 1945.

"For most of my life I have lived closely in touch with the sea. My parent's house in Lowestoft directly faced the sea, and my life as a child was coloured by the fierce storms that sometimes drove ships on to our coast and ate away whole stretches of the neighbouring cliffs. In writing 'Peter Grimes,' I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea — difficult though it is to treat such a universal subject in theatrical form."

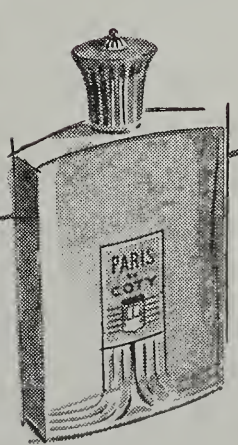
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George Crabbe was a rural clergyman who spent his time in small parishes, noted the life of village folk and recorded his observations in a number of poems. "The Borough" plainly suggests the Suffolk fishing town of Aldeborough where he was born. It traverses the church, inns, amusements, almshouse, prisons, in a long poem. Several pages are devoted to "the Poor of the Borough," and under this heading Peter Grimes is depicted, a harsh and solitary man. Three times in the poem, he takes a boy from a nearby orphanage as apprentice, because he cannot handle his nets without a helper. Each time the boy dies, so his neighbors think, under his cruel abuse, although he claims accidental reasons. Peter stands trial — he is acquitted, but is still suspected, and he deeply resents the suspicion and hostility which he meets on every side. At last he is driven to insanity by the spectres of the dead. Montagu Slater and Benjamin Britten have built their plot on this material, adding liberally to the story. Ellen Orford, the school-mistress described by Crabbe elsewhere, is brought into the tale and becomes the champion of Peter Grimes. The death of



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the second boy (there are only two in the opera) brings the catastrophe. The crowd, not knowing that this death was accidental, angrily hunt down Grimes, and escaping them he goes out in a boat to his death.

The story of the opera as worked out by the composer and his librettist has been admirably told by "W. MacN." in "The Musical Times" for July, 1945:

"Peter Grimes is the sort of man who fits nowhere into the world. He has a streak of imagination and poetry that separates him from his neighbours, and a violence that turns this separation to rebellion. As fisherman he has more skill and intuition than the rest: he knows best how and where to make the richest catch. So he goes to work independently, and needs a boy to help him. Boys are to be bought from a neighbouring orphanage, and then enslaved and bullied. One of them dies in Peter's employ. At a public inquiry, which forms the prologue to the opera, he is acquitted — it was an accident. But suspicion clings readily to a man who is disliked, and Peter becomes an outcast. In the course of the two acts, which pass outside and inside an inn by the shore, dislike and suspicion grow to a storm. We see how the folk, with all their antagonisms, are of one mind when Peter approaches. There are two who understand him. One is a retired sea-captain named Balstrode, the other a widowed schoolmistress, Ellen Orford. Peter would marry her some day when his trade

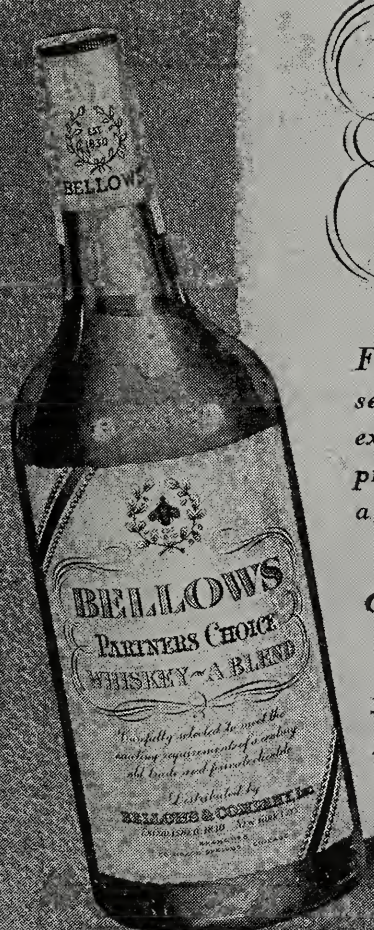
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prospers; but her pity and sympathy enrage him and are rewarded by a blow. When Peter engages another boy-apprentice the storm grows — murder once, murder again? An angry procession starts off to see what is going on in Peter's dark, lonely dwelling at the top of a cliff. At its approach he flees to his boat by the cliff way, and the boy slips and dies. It is now all up with Peter. There is a hue and cry, which he evades in the dark and fog. When he creeps into the village street, finished and awaiting discovery, Balstrode tells him to sail far out and sink his boat. So Peter goes out to his death. Dawn comes, and the villagers take up their morning task on the nets, just as they were doing when the curtain went up on act one. Peter was an episode; their life goes on."



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THE PLOT OF "PETER GRIMES"

Described by the librettist
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THE Borough, as described by George Crabbe, is a small fishing and shipbuilding town on the East Coast. Crabbe sets himself to examine the Borough from all aspects, entitling the main sections of his poem *'The Church,' 'Sects and Professions in Religion,' 'Professions (Law, Physic),' 'Trades,' 'Amusements,' 'Inns,' 'the Poor of the Borough,' 'Prisons,' 'Schools,'* and little by little, character by character, assembling a picture of the whole life of a nineteenth century town.

The main characters of the opera reflect the Borough's activities. The Rector, Mr. Horace Adams, is one, Crabbe says, who had

> ". . . some desire to rise
> But not enough to make him enemies.
> He ever aimed to please, and to offend
> Was ever cautious; for he sought a friend;
> Yet for the friendship never much would pay,
> Content to bow, be silent, and obey,
> And by a soothing suff'rance find his way."

Round him, of course, we find the widows and maiden ladies —

> "To ancient females his devoirs were paid . . .
> The easy follower in the female train,
> Led without love, and captive without chain."



In the opera, this group of gossips and scandalmongers is typified by Mrs. Sedley, sometimes called Mrs. Nabob — one who takes an interest in her neighbours.

"While the town small-talk flows from lip to lip;
Intrigues half-gathered, conversation-scraps,
Kitchen cabals, and nursery mishaps."

Crabbe, in his preface, goes out of his way to apologise for the unfriendliness of his portrait of Swallow, the lawyer, Coroner and wealthy burgher of the Borough.

"The people cursed him, but in times of need
Trusted in one so certain to succeed:
By law's dark by-ways he had stored his mind
With wicked knowledge how to cheat mankind."

These, with the retired sea-captain Balstrode, a solid, sensible, charitable figure, are the leading citizens of the town.

In the section called 'Inns,' Crabbe deals with its less reputable side, and particularly with 'The Boar,' whose landlady is nicknamed 'Auntie,' for a good reason.

"Shall I pass by the *Boar?* — there are who cry,
'Beware the Boar,' and pass determined by:
Those dreadful tusks, those little peering eyes
And churning chaps, are tokens to the wise.
There dwells a kind old aunt, and there you see
Some kind young nieces in her company;
Poor village nieces, whom the tender dame
Invites to town, and gives their beauty fame."

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'Auntie' has a fellow-tradesman in Ned Keene, the apothecary, of whose deluded clients Crabbe says —

> "Though he could neither reason, write, nor spell,
> They yet had hope his trash would make them well;
> And while they scorn'd his parts, they took his oxymel."

Among the poor folk of the town is the lovable Ellen Orford, a widow and the Borough schoolmistress, who sums up her own character —

> ". . . I look'd around,
> And in my school a bless'd subsistence found —
> My winter-calm of life: to be of use
> Would pleasant thoughts and heavenly hopes produce."

As for the poor Methodist fisherman, Bob Boles —

> "He rails, persuades, explains, and moves the will
> By fierce bold words, and strong mechanic skill."

In this Borough of simple and very ordinary people, Peter Grimes fits uneasily. He is a fisherman — visionary, ambitious, impetuous and frustrated — living and fishing without caution or care for consequences, and with only one friend in the town, the schoolmistress Ellen Orford. He is determined to make enough money to ask her to marry him, though too proud to ask her till he has lived down his unpopularity and remedied his poverty.



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The Prologue which opens the opera shows Peter under cross-examination — practically on trial — for the death of his apprentice during a recent fishing-trip. The inquest is conducted by Swallow, who clearly shares the general fear and mistrust of Grimes, but dismisses him with a warning from lack of evidence.

In Act I, Peter is faced with the impossibility of working his boat without help, but Ned Keene brings news of having found him a new apprentice at the workhouse, and, braving the antagonism of the Borough, Ellen Orford agrees to accompany the carrier in to the Market Town, to bring the boy home to Peter.

The Borough is on that part of the East Coast where the encroachment of the sea makes coast erosion and landslides a very real danger, when gales swell the high tides of the equinox. Peter's troubles are quickly forgotten when a storm breaks, bringing fears of flood and destruction.

The next scene shows 'The Boar' that night, where some of the fisherfolk are sheltering from the storm howling outside. The coast road has been flooded, and the carrier's cart, bringing Ellen and the boy, has been delayed. Peter comes into the pub to wait for them. There are drunken brawls, and the news comes that a landslide has swept part of the cliff away up by Peter's hut. Despite the storm and the floods, the carrier reaches the Borough, and amid the hostile mutterings of the fisherfolk, Peter takes the boy out into the gale to his desolate hut.

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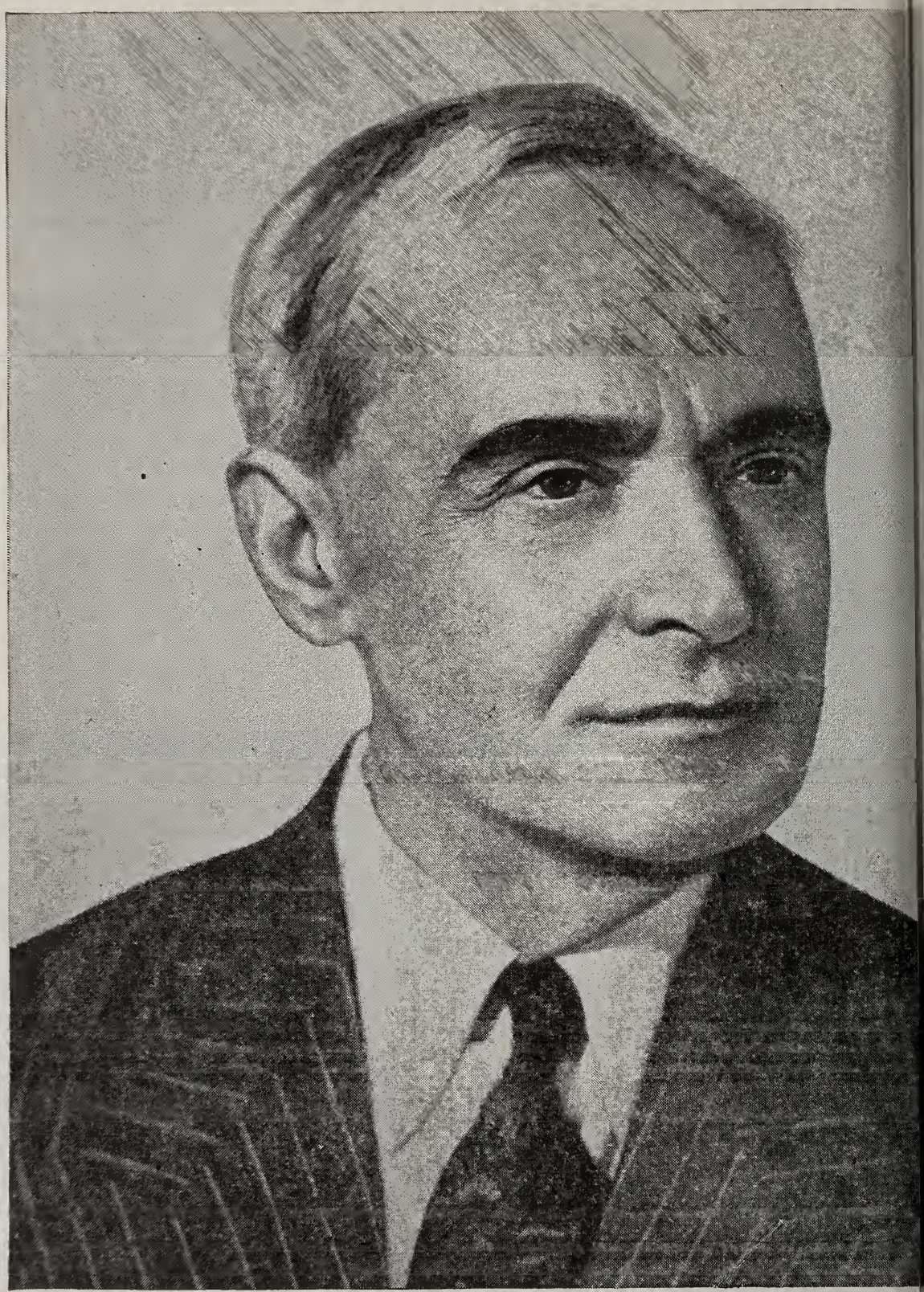
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Act II begins later in the summer, on a Sunday morning, sunlit and calm in contrast with the storm and terror of the previous act. Ellen comes with the boy to sit and enjoy the sun by the sea, outside the parish church, but she soon realises, from tears in his clothing, and bruises on his neck, that Peter has begun to ill-treat him, and when Peter arrives, her questions lead to a quarrel. Ellen is in despair that their plan of reestablishing Peter in the eyes of the Borough by hard work, successful fishing and good care of the boy should have failed, and Peter furiously drives the boy off to launch for a shoal that he has observed out at sea.

The quarrel has roused the Borough — Mrs. Sedley has overheard the conversation about Peter's brutality towards the boy — and after an outburst of indignation, the townsfolk follow the Rector and Swallow off to Peter's hut to find out the truth.

The next scene follows immediately, as Peter forces the boy into his hut, roughly ordering him to get ready for fishing. Relenting, he tries to soothe the boy's terror of him, and pictures what their life might be like if all goes well.

His language grows wilder and wilder, foreshadowing his eventual madness, and when the Borough is heard climbing up the road to the hut, he loses his head, and chases the boy out of the cliff-side door. The boy slips and falls: Peter climbs swiftly down after him as the men reach the hut. The Rector and Swallow are surprised and taken aback to discover only a neat, empty hut: it is only Balstrode who thinks of looking out of the closed cliff-door.

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Act III takes place a few nights later, when the town is gay with a dance in progress at the Moot Hall. There is a steady passage of males between the Hall and 'The Boar,' and the nieces are in great demand. Mrs. Sedley hails Ned Keene, to tell him her own theories about what has happened to Peter and his boy, who have been missing for some days. She overhears Ellen tell Balstrode about a jersey found washed up on the beach, and summons the men to hunt for Grimes. They scatter, calling and searching for him.

A few hours later, there is a thick fog, and only the calls of the people at their manhunt, and the sound of a fog-horn, break the silence, as Peter staggers in, weary and demented, shrieking back in answer to the voices. Ellen finds him, and tries to soothe him, but he is beyond help: she fetches Balstrode, who tells him to take out his boat, row beyond sight of land, and go down with it. Peter does as he is told, and Balstrode leads Ellen away.

The dawn is breaking as the men come back from their fruitless search, and disperse. A new day begins in the town, with its unchanging routine of tasks. Word comes from the coastguard-station of a boat sinking far out at sea, but nothing can be seen from the Borough, and the people dismiss it as a rumour, and go on with their work.

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PETER GRIMES

By ERNEST NEWMAN

(*Sunday Times,* London, June, 1945)

"PETER GRIMES" is a work of great originality, and it will not do to listen to it in the constant hope of something happening that will bring it into the category of standard opera and so enable the casual listener to apply to it his standardised formulae of appreciation. He must place himself, as best he can, at the central point from which the composer and the librettist have worked outwards; and my article will be devoted to trying to assist him in that endeavour. . . .

For the text of "Peter Grimes" Mr. Britten and Mr. Montagu Slater have gone to Crabbe's series of poetical vignettes entitled "The Borough." Crabbe was something of a novelist *manqué;* he could see character critically and etch it sharply in the scissors-like rhymed couplet of the period, a cold technical medium, however, sometimes visibly at war with the ardent matter; but he himself had to confess his inability to cast his copious psychological material into what would have been, perhaps, the more telling form of prose fiction.

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There are characters and motives enough in "The Borough" and in Crabbe's other poems on which to build more than one drama or opera; and Mr. Slater has done his work in this respect very skilfully. Hardly a personage or an episode of "The Borough" has been taken over intact; but the mordant saliencies of a number of them have been seized and interwoven with those of others to present a coherent picture of the life of a Suffolk coastal town in the early nineteenth century very much as Crabbe must have seen it.

The poet's powerful study of the crazy fisherman Grimes, who gratifies his bent to sadism by ill-treating to the point of death the helpless boys whom he gets from the workhouse to assist him in his work, would not have made, just as it stands, satisfactory material for opera, if only for the reason that brutality and final madness so unrelieved would have chilled the sympathies of the audience. Mr. Slater has wisely shown the self-haunted man as a complex of warring impulses, fatally prone to harshness but with a vein of poetic imagination running through him, a frustrated sensitive who breaks himself against the sharp angles of the world because he lacks the flexibility of spirit to steer past or round them. The character is wholly consistent, and excellent material for music.

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For the rest, all that Mr. Slater had to do, and he has done it very well, was to condense and dovetail a few of Crabbe's other types, take them from under the sometimes pitiless glass of the poet's microscope, and make them breathe and move in company. Thus the sympathetic figure of the widow Ellen Orford, already appealing enough in Crabbe, becomes even more so when she is shown as the one fountain of love and charity in the hard world surrounding Grimes. Crabbe's ranting "Methody" takes on a new life as Bob Boles; bluff, honest seafaring humanity assumes shape as Captain Balstrode; the sharp-witted quack apothecary and one of his victims become Ned Keene and Mrs. Sedley; and "Auntie," the woman-of-the-world landlady of the "Boar," and two of those accommodating "Nieces" of hers of which there is a constantly renewed supply at that friendly inn, are made to pull their full weight in the drama of Peter Grimes. The ill-treated boy plays a vital part in the action but, by a stroke of genius on Mr. Slater's part, never utters a word: and the pathos of that little figure and its cowed silence is something beyond even the power of music to convey with equal poignancy.

This, then, is the setting of the drama, which weaves together all the activities and psychologies of the rough seaport people in an action that rarely halts for purely "operatic" purposes; and the whole milieu has been strikingly framed in an orchestral sea-picture that begins and ends the main action.

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It is an ironic reflection that were Wagner to return to earth today he would find the central problem of opera very much what it was when he began to puzzle his head over it a century ago. Opera is a combination of drama and music. If the predominant stress is to be laid on one of these, then necessarily the other must yield to some extent. The genre in which the music had the principal say is seen to perfection in the libretti of Metastasio and the settings of them by his earlier contemporaries.

Broadly speaking, the drama lacked over-all fluidity; it tended to crystallise into a number of static moods and situations in which the composer, by means of arias and so on, created a series of self-contained musical wholes that were concerned with nothing beyond themselves. Metamorphosis of character as we understand it today hardly existed in opera. The general tendency was to see human beings in terms of neatly defined types, after the fashion set in literature by La Bruyère in his "Caractères," and the operatic character tended to remain true to his particular type throughout the work; in Metastasio's "La Clemenza" for instance, there is no human being recognisable as a Titus, but just one Virtue of "clemency" taking quasi-human form.

As this structure of static moods and static situations gradually broke down under the stress of a new conception of dramatic character and dramatic movement, music had to abate the extravagance of its claims. Generalised psychological states isolating and poising and

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luxuriating in themselves for minutes at a time could find their ideal expression, in say an aria — music for music's sake alone. But these set forms, which have their origin and *raison d'etre* in the pardonable egoism of music *qua* music, are at variance with character and situation in constant movement and mutation.

The older musician's way out of the difficulty was by way of recitative, in which the characters neither quite sang nor quite spoke, but, being free of the fetters of purely musical form, could accomplish a great deal in the way of getting on with the drama. But in course of time this device was felt to be insufficiently musical; the gap between the two planes of speech and song was too manifest. And so there came about the reform we associate mainly with Wagner — the urgent business of the drama being carried on by means of a kind of song-speech that was nearer music than the older recitative had been, and so did not contrast as violently as that did with the emotional intensity of the great lyrical moments. This development was made possible only by means of an entirely musical play of "motives" in the orchestra, which in turn had been impossible until Beethoven revealed the resources of "symphonic" expression.

~

Mr. Britten, having a drama on his hand that must be allowed to have its full say in the matter of music vs. drama — or, if we prefer it, music plus drama — is confronted with much the same problem as Wagner was, and he solves it in basically the same way, though with

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modern modifications in detail. The quite static moments in so realistic a drama are necessarily few. Consequently the episodes of set lyrical outpouring are rare — a few passages for Grimes or Ellen Orford, the final scene of Peter's madness, the fine reflective trio for the four female characters in the second act, etc. (This, by the way, is not a *gaffe* on my part — though there are four singers, the music is in three real parts; the Two Nieces sing in unison.) The greater part of the stage action is carried on in a sort of song-speech that keeps as faithfully as possible to the accents and rise and fall and easy flow of ordinary speech, while the orchestra "points" what is being said in a curiously effective way.

Apart from the more lyrical episodes I have just mentioned, the main burden of intense emotional expression is laid on the orchestra, in a number of interludes which sum up the emotional significance of what has gone before or prepare us for what is to come. They are of great power and masterly musicianship; particularly impressive are the prelude (and postlude) to the opera that defines the grey atmosphere of the hard-bitten little fishing town, the brooding night-piece that introduces Act II, and the superb passacaglia between the first and second scenes of Act II. The whole texture, musical and dramatic, of the opera is admirably unified, in spite of the many genres it employs, ranging from almost naked speech to music at its fullest power; but to listen to it in the right way the spectator must approach it from its own standpoint, not that of any previous operatic species.

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GEORGE CRABBE: THE POET AND THE MAN

By E. M. FORSTER

(Published in "The Listener," May 29, 1941; reprinted with alterations in the Sadler's Wells Opera Book No. 3. Here reprinted in part)

TO THINK of Crabbe is to think of England. He never left our shores and he only once ventured to cross the border into Scotland. He did not even go to London much, lived in villages and small country towns. He was a clergyman of the English Church. His Christian name was that of our national saint. Moreover, his father was also called George, and so was his grandfather, and he christened his eldest son George, and his grandson was called George also. Five generations of George Crabbes!

Our particular George Crabbe was born (in the year 1755) at Aldeborough, on the coast of Suffolk. It is a bleak little place; not beautiful. It huddles round a flint-towered church and sprawls down to the North Sea — and what a wallop the sea makes as it pounds at the shingle! Near by is a quay, at the side of an estuary, and here the scenery becomes melancholy and flat; expanses of mud, saltish commons, the marsh-birds crying. Crabbe heard that sound and saw that melancholy, and they got into his verse. He worked as an unhappy little boy on the quay, rolling barrels about and storing them in a warehouse, under orders from his father. He hated it. His mother had died; his father was cross. Now and then he got hold of a book, or looked at some prints, or chatted with a local worthy, but it was a hard life and they were in narrow circumstances. He grew up among poor people, and he has been called their poet. But he did not like the poor. When he started writing, it was the fashion to pretend that they were happy shepherds and shepherdesses, who were always dancing, or anyhow had hearts of gold. But Crabbe knew the local almshouses and the hospital and the prison, and the sort of people who drift into them; he read, in the parish registers, the deaths of the unsuccessful, the marriages of the incompetent, and the births of the illegitimate. Though he notes occasional heroism, his general verdict

Berkshire Festival Programs

THURSDAY EVENING AUGUST 8:

Prokofieff — Symphony No. 5, *Op.* 100

Schumann — Violoncello Concerto in A minor, *Op.* 129
Wagner — Prelude to "Lohengrin"
Strauss — "Till Eulenspiegel's Merry Pranks," Rondo
Soloist — GREGOR PIATIGORSKY

SATURDAY EVENING AUGUST 10:

Schuman — American Festival Overture
Martinu — Concerto for Violin

Shostakovitch — Symphony No. 9
Tchaikovsky — Overture "1812"
Soloist — MISCHA ELMAN

SUNDAY AFTERNOON AUGUST 11:

Thompson — "The Testament of Freedom," for Men's Voices with Orchestra

Beethoven — Symphony No. 9 in D minor, *Op.* 125
FESTIVAL CHORUS — *Soloists to be announced*

on the working classes is unfavourable. And when he comes to the richer and more respectable inmates of the borough who can veil their defects behind money, he remains sardonic, and sees them as poor people who have not been found out.

He escaped from Aldeborough as soon as he could. His fortunes improved, he won the patronage of Burke, took orders, married well, and ended his life in 1832 in a comfortable west country parsonage. He had done well for himself. Yet he never escaped from Aldeborough in the spirit, and it was the making of him as a poet. Even when he was writing of other things, there steals again and again into his verse the sea, the estuary, the flat Suffolk coast, local meannesses, and an odour of brine and dirt – tempered occasionally with the scent of flowers. We must remember Aldeborough when we read this rather odd poet, for he belongs to the grim little place, and through it to England. And we must remember that though he is an Englishman, he is not a John Bull, and that though he is a clergyman, he is by no means an "old dear."

His poems are easily described and read. They are mostly stories in rhymed couplets, and their subject is local scenes or people. One story will be about the almshouses, another about the vicar, another about inns. "Peter Grimes," which inspires Britten's opera, had an actual original.

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SERGE KOUSSEVITZKY cherished a special dream for many years, even in his European days — a center of the arts where students of the highest qualification could supplement their technical training by working with professionals of the first order and in turn observing them at their work.

The exigencies of a strenuous career long prevented Dr. Koussevitzky from acting upon his plan. But when the Boston Symphony Orchestra had acquired the 200 acres of Tanglewood in the Berkshire Hills, and the Shed had been built and safely inaugurated in 1938 as the home of the Berkshire Festivals, he found at last the opportunity to make his dream a reality. In the summer of 1940 the Berkshire Music Center was established under his direction at Tanglewood. In a preliminary announcement of its opening, Dr. Koussevitzky visualized the Center as a place for "living and working in music — to serve those who seek the best in music and the related arts, who are anxious to refresh mind and personality through contact with the élite in art and culture, and who long for a creative rest in the summer."

Suspended through the three war summers, the Berkshire Music Center has been resumed on the original plan, with 400 students. The main activity, as before, is "collective performance," orchestral, choral, operatic. The orchestra is giving symphony concerts, the opera department will undertake an important première, the chorus will join the Boston Symphony Orchestra in the Festival performances.

Those who attended the Center in its first years are now to be found in our foremost orchestras (including the Boston Symphony Orchestra), in opera, or among the rising generation of composers and conductors. Amateur singers treasure the experience of having sung in the Festival chorus. These results alone are enough to vindicate what has grown from a venture (an unusual one for an orchestra) into the significant center of the arts its director intended it to be.

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SERGE KOUSSEVITZKY, Conductor

Bach, C. P. E.	**Concerto for Orchestra in D major**
Bach, J. S.	**Brandenburg Concertos Nos. 3 and 4**
Beethoven	**Symphonies Nos. 2 and 8; Missa Solemnis**
Berlioz	**Symphony, "Harold in Italy" (Primrose)** **Three Pieces, "Damnation of Faust", Overture, "The Roman Carnival"**
Brahms	**Symphonies Nos. 3, 4** **Violin Concerto (Heifetz)**
Copland	**"El Salón México," "Appalachian Spring"**
Debussy	**"La Mer," Sarabande**
Fauré	**"Pelléas et Mélisande," Suite**
Foote	**Suite for Strings**
Grieg	**"The Last Spring"**
Handel	**Larghetto (Concerto No. 12), Air from "Semele" (Dorothy Maynor)**
Harris	**Symphony No. 3**
Haydn	**Symphonies Nos. 94 ("Surprise"); 102 (B-flat)**
Liadov	**"The Enchanted Lake"**
Liszt	**Mephisto Waltz**
Mendelssohn	**Symphony No. 4 ("Italian")**
Moussorgsky	**"Pictures at an Exhibition"** **Prelude to "Khovanstchina"**
Mozart	**Symphonies in A major (201); C major (338), Air of Pamina, from "The Magic Flute" (Dorothy Maynor)**
Prokofieff	**Classical Symphony; Violin Concerto No. 2 (Heifetz); "Lieutenant Kijé," Suite; "Love for Three Oranges," Scherzo and March; "Peter and the Wolf"**
Rachmaninoff	**Isle of the Dead"; "Vocalise"**
Ravel	**"Daphnis and Chloé," Suite No. 2 (new recording)**
Rimsky-Korsakov	**"The Battle of Kerjenetz"; Dubinushka**
Schubert	**"Unfinished" Symphony (new recording); "Rosamunde," Ballet Music**
Schumann	**Symphony No. 1 ("Spring")**
Sibelius	**Symphonies Nos. 2 and 5; "Pohjola's Daughter"; "Tapiola"; "Maiden with Roses"**
Strauss, J.	**Waltzes: "Voices of Spring," "Vienna Blood"**
Strauss, R.	**"Also Sprach Zarathustra"** **"Till Eulenspiegel's Merry Pranks"**
Stravinsky	**Capriccio (Sanromá); Song of the Volga Bargemen (arrangement)**
Tchaikovsky	**Symphonies Nos. 4, 6: Waltz (from String Serenade): Overture "Romeo and Juliet"**
Vivaldi	**Concerto Grosso in D minor**

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THE FACULTY

Serge Koussevitzky	Conductor of the Boston Symphony Orchestra
Richard Burgin	Assistant Conductor of the Boston Symphony Orchestra
Aaron Copland	Composer and Author
Olin Downes	Music Editor, *New York Times*
Herbert Graf	Stage Director, Metropolitan Opera Company, New York
Paul Hindemith	Composer
G. Wallace Woodworth	Chairman of the Department of Music, Harvard University

Assistants

Howard Abell	Head of the Music Department, Milton Academy
Stanley Chapple	Conductor and Lecturer
Boris Goldovsky	Head of the Opera Department, Cleveland Institute of Music
Malcolm Holmes	Conductor of the Harvard, Radcliffe, and Wellesley College Orchestras

Special Lecturers For 1940

Abram Chasins	Composer, Pianist and Lecturer
Archibald T. Davison	Professor of Choral Music, Harvard University
Randall Thompson	Director of the Curtis Institute of Music
Augustus D. Zanzig	Director of Music, National Recreation Association

Others to be announced

THE FACULTY (*Continued*)

Members of the Boston Symphony Orchestra

Violin

Richard Burgin
(*Concert-master*)
Julius Theodorowicz
(*Second Concert-master*)
Robert Gundersen
Einar Hansen
Alfred Krips
Clarence Knudson

Viola

Jean Lefranc
Georges Fourel
Eugen Lehner

Violoncello

Jean Bedetti
Alfred Zighera

Doublebass

Georges Moleux
Gaston Dufresne

Flute

Georges Laurent
George Madsen

Oboe

Fernand Gillet

English Horn

Louis Speyer

Clarinet

Victor Polatschek
Rosario Mazzeo

Bassoon

Raymond Allard

Horn

Willem Valkenier
Walter MacDonald

Trumpet

Georges Mager
Marcel Lafosse

Trombone

Jacob Raichman

Harp

Bernard Zighera

Timpani

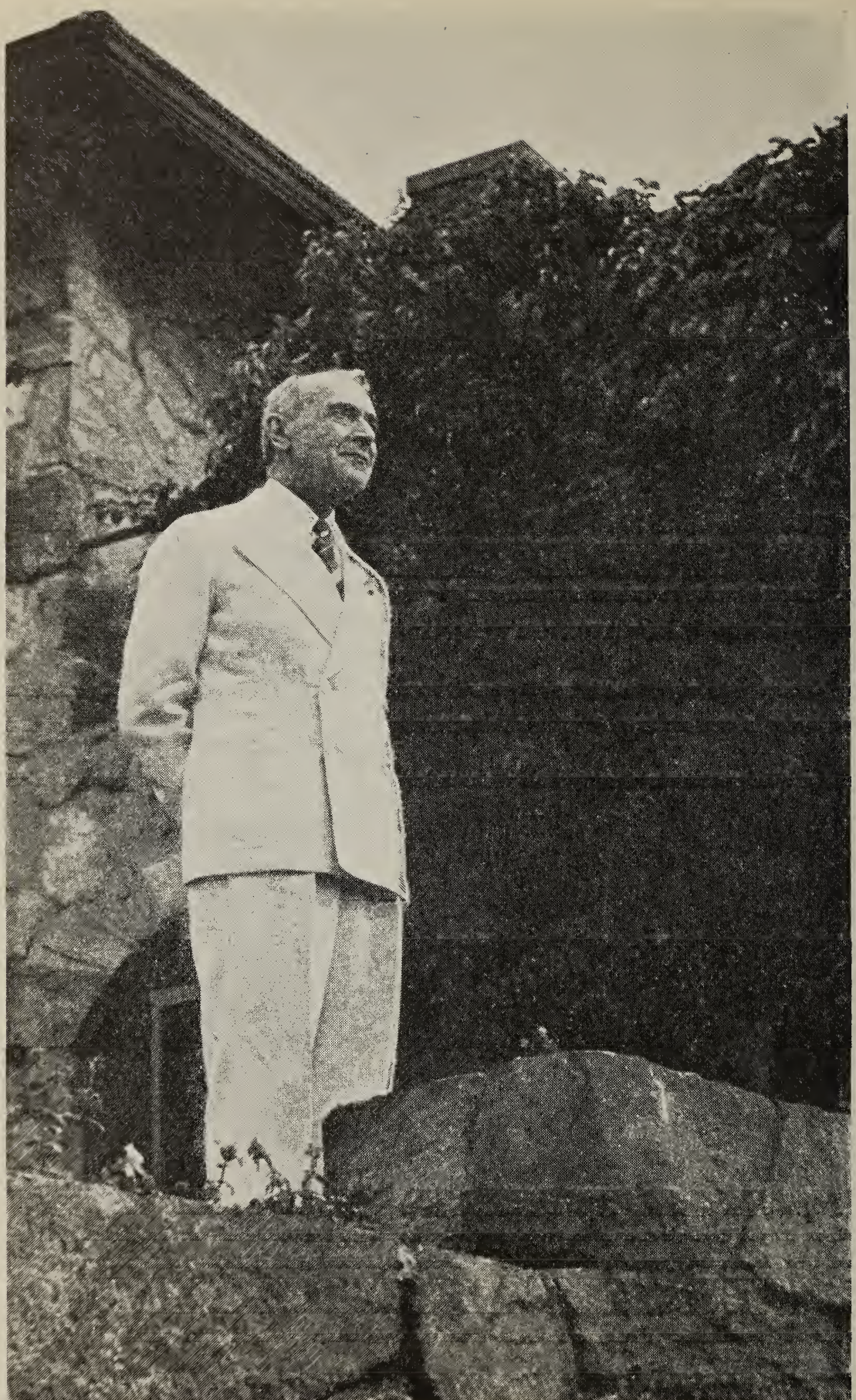
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A STATEMENT FROM THE DIRECTOR

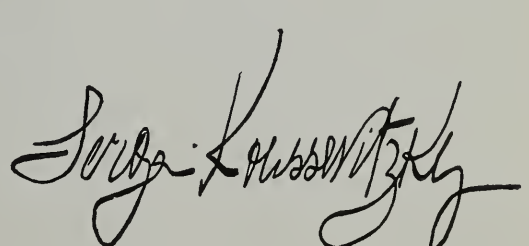
As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The fulfillment of this desire, for the time being impossible in Europe, becomes an added obligation in America. It is with all this in mind that the Berkshire Music Center has been established.

The Center will offer special opportunities to all for the practice and contemplation of music in its noblest aspects. It will bring them into association with the leading artists and scholars of the day. "Tanglewood" will be a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in the summer.

The work of the Center will be divided into two parts: the INSTITUTE FOR ADVANCED STUDY, for those who have had the essential technical training and who are studying to make music their career; and the ACADEMY, for those of less specific qualifications who wish to increase their acquaintance with music and its interpretation.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played, or sung. Lectures will supplement the making of music. The Festival rehearsals and concerts will provide an opportunity for close observation of the Boston Symphony Orchestra.

We have chosen a practical method so that the students, by a summer of living and working in music, may draw from us some of the essence of the knowledge and experience we have acquired in our years of work.



THE BERKSHIRE MUSIC CENTER

The Institute for Advanced Study

The principal activities of the Institute for Advanced Study will include the following:

A class in orchestral conducting, under the direct supervision of Dr. Koussevitzky. A small number will be entitled to participation; a larger number will be admitted as auditors.

An orchestra of skilled players, who will study certain orchestral and chamber works and perform them under the direction of Dr. Koussevitzky and others, and with the advice and assistance of the principals of the Boston Symphony Orchestra in each instrument.

A class in opera dramatics, to be given by Dr. Herbert Graf, and coaching assistants. Advanced young singers may qualify for active instruction in performance of operatic parts. Others will be admitted as auditors.

A class in advanced composition, to be given by Aaron Copland, and by Paul Hindemith.

The Academy

The Academy, or general school, will have no formal entrance requirements. The main part of its work will be carried on in general sessions, open to all, for singing, playing, lectures, and concerts. Instrumental players will form an Academy Orchestra, which will accompany the chorus, and prepare and perform orchestral and chamber concerts. The Academy Chorus will study various works in the morning sessions under Mr. Woodworth, and will prepare Bach's Mass in B minor for performance at the 1940 Berkshire Festival concerts under Dr. Koussevitzky.

* * *

Members of the Music Center will be entitled to attend all faculty and special lectures, assemblies, school concerts, rehearsals of the Boston Symphony Orchestra, and the nine Festival performances planned for the 1940 season of the Berkshire Symphonic Festival.

The faculty will include thirty members of the Boston Symphony Orchestra, who will act individually as consultants, and collectively for purposes of demonstration. There will be classes in harmony, counterpoint, and composition, and in the principles and methods of teaching music in schools. Individual instruction, if desired, in piano, voice, and orchestral instruments, must be arranged with the teachers through the School.

No diploma or academic credit will be given for work in the Institute or Academy.



TANGLEWOOD GARDENS



A MORNING REHEARSAL IN THE MUSIC SHED

PROGRAMME *of the* INSTITUTE *for* ADVANCED STUDY

Orchestral Conducting — Dr. Serge Koussevitzky

A few students of exceptional promise and thorough musical training will be accepted for instruction in conducting. Each of these students will have the benefit of Dr. Koussevitzky's personal attention. They will have individual coaching in the technique of conducting and advice in interpretation, particularly as it applies to the music which is being studied in the School. They will also be given the opportunity, according to their ability, to conduct in rehearsals or performances the Institute or Academy Orchestras, chamber groups, or the Academy Chorus.

In this work Stanley Chapple will be Dr. Koussevitzky's personal assistant.

The number who may enjoy the active privileges and experience in conducting available in the School will necessarily be very limited. A larger group with proper qualifications will be accepted as auditors.

The auditors will have the privilege of being present at Dr. Koussevitzky's work with the active participants and of attending all lectures and sessions in score analysis. They will have instruction in the technique of conducting under Dr. Koussevitzky's assistant, and may attend all rehearsals of the Boston Symphony Orchestra, as well as all school and Festival Concerts. Furthermore, Dr. Koussevitzky is planning a number of occasions upon which this group will receive his personal attention.

The Institute Orchestra

The Institute Orchestra will accept only those who are technically competent.

The Orchestra will be occupied with the study and performance of a selection of orchestral and chamber works, under Dr. Koussevitzky and other conductors. Instead of giving the student technical instruction* the Music Center will aim to develop the skill he already has by bringing him a thorough understanding of the mechanics of collective playing, and an insight into the character and interpretation of the music studied.

The members of the Orchestra will be assigned each week a few orchestral and chamber works. They will first have the opportunity to study the parts in separate conference with instructors. There will be time for individual practice, and allotted hours for group rehearsal under the supervision of the instructors. At times a Boston

* Arrangements with teachers for individual instruction will be made through the School.

Symphony string player may sit beside the student, or a wind player take the second part. It will be assumed that each student is potentially able to occupy the first desk in his section of an orchestra, or to perform any part in a chamber music ensemble where his instrument is represented. It is by working together in these ways that coördination of performance can be attained. The study of the particular works will be supplemented by lectures on their structure, style and period. The student will devote twenty-nine hours each week by schedule to the music assigned, including the two school concerts in which it will be performed.

The music will be chosen to give variety in style and period, and to give each type of instrument representation in a chamber group. For example, in a single week there may be a classical symphony, a nineteenth-century tone poem, a work for mixed chamber orchestra, and smaller combinations for winds and for strings to be prepared separately by each group. Music for a solo instrument with orchestral accompaniment will be selected for each programme, so that each student, if possible, may have experience in this type of playing. An orchestral concert and a chamber concert will be given each week.

The following list of works (subject to alteration) is proposed for study and practice in 1940:

First Week

Orchestral	*Chamber Orchestra*
Thompson.....Symphony No. 2	Scarlatti-Casella
Debussy.....Two Nocturnes	Toccata, Bourrée, Gigue
Brahms.....Academic Festival	Schoenberg..."Verklärte Nacht"
Overture	Stravinsky.....Octet

Second Week

Berlioz	Schubert.....Octet
"Symphonie Fantastique"	Ibert.....Capriccio
Hindemith.....Concerto for	C. P. E. Bach.....Concerto for
Strings and Brass	Orchestra
Mozart.....Serenade (K. 388)	

Third Week

Rimsky-Korsakoff	Copland....."Music for the
"Scheherazade"	Theatre"
Piston....Concerto for Orchestra	Mozart.....Divertimento
Strauss....."Till Eulenspiegel"	

Fourth Week

Schumann.....Symphony No. 4	Beethoven
	Ballet, "Prometheus"
	Stravinsky.."Histoire du Soldat"

FIFTH WEEK

MOUSSORGSKY-RAVEL "Pictures at an Exhibition"
MENDELSSOHN Octet
FAURÉ Suite from "Pelleas and Melisande"

SIXTH WEEK

STRAUSS "Don Juan"
BEETHOVEN Three Equali

Opera Dramatics — DR. HERBERT GRAF

Students for active participation will be admitted by examination. Others may be admitted as auditors.

This department aims to provide advanced young singers with an opportunity to gain practical experience through a new way of dramatic study and performance of operatic parts according to the requirements of the modern opera stage.

This study will consist of individual and ensemble training as well as actual stage performances.

The weekly program of this course will include the following:

15 hours of opera acting
3 hours of individual musical study of the respective rôles
2 hours of musical ensemble study
3 hours of diction
1 hour of class exercise daily

Performances of opera scenes with piano and orchestra are planned for the end of the course.

Composition — AARON COPLAND
PAUL HINDEMITH

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable will be asked to submit one orchestral composition and one chamber music work. The course will be limited to twelve students of exceptional talent.

Conference with the principals of the Boston Symphony Orchestra representing each type of orchestral instrument will be held during the six weeks' course.

Students will be expected to take part in the Institute or Academy orchestra, or in the school chorus.

It is planned that students will have the opportunity to have their compositions played, as far as is practicable, by various instrumental and choral ensembles at the School.

Two formal concerts of student works written at the School will be given at the end of the six weeks' course.

Seminar in Harmony

This course is designed for those who have already studied harmony. The seminar will be devoted to the study and discussion of selected problems in this subject. (No course is planned in beginners' harmony, since the six-week period is insufficient for satisfactory results in view of the other activities of the School.)

Seminar in Counterpoint (Same as above.)

This course will follow a plan similar to that of the seminar in Harmony.

PROGRAMME *of* THE ACADEMY

The principal entrance requirement is an intelligent interest in music, together with some previous experience in singing or playing.

The Academy is the largest division of the Music Center and its main work is carried on in General Sessions. The central idea of the Academy is the constant participation in music through singing or playing by every member of the School. Similarly the unique possi-



bilities of the Music Center can best be realized through membership in a common group with varied activities rather than through division into a number of small classes devoted to separate subjects. There are, therefore, two general sessions of the Academy each day, occupying the greater part of the morning and afternoon (with no sessions on Saturdays or Sundays). The general sessions are devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing. All members of the Academy will belong to the chorus or to the orchestra; and although there will be a series of separate orchestral and choral rehearsals, at least one session a day will be devoted to joint music-making.

The general lectures will deal broadly with the understanding of music, through the study of history, form and style, and the esthetic principles underlying the art. There will be lectures on the teaching of music, on education, and on the related arts. The lectures do not constitute a systematic course of study, but serve as the background for the actual musical experience of the six weeks' session.

The lecturers will include the heads of the various departments of the Center, also Archibald T. Davison, Olin Downes, Abram Chasins, Randall Thompson, Augustus D. Zanzig, and other men prominent in music and the arts. Dr. Koussevitzky, speaking from the experience of his career, will give "word portraits" of composers, discuss interpretation, and other musical subjects.

The Academy Chorus

The main work of the chorus will be the preparation of the B minor Mass of Bach for performances with the Boston Symphony Orchestra during the last week of the Festival. Other choral music for study in 1940 will include:

BACH Mass in B minor
Cantata 8: "Liebster Gott, wann werd' ich sterben"
PALESTRINA Stabat Mater
BYRD Motet: Cantate Domino
GIBBONS Madrigal: "The Silver Swan"
HANDEL Choruses from "L'Allegro"
BRAHMS Schicksalslied
HINDEMITH "Das Unaufhörliche"
MALIPIERO La Cena
RANDALL THOMPSON The Peaceable Kingdom

The chorus will be under the general direction of G. Wallace Woodworth, Conductor of the Harvard Glee Club and Radcliffe Choral Society.

The Academy Orchestra

Membership in the Academy Orchestra will be open to all students playing orchestral instruments. The Orchestra will meet five times a week and will prepare two formal programs for performance. At least one rehearsal each week will be devoted to practice in the sight-reading of standard works from the orchestral literature. The Orchestra, occasionally assisted by members of the Boston Symphony Orchestra, will also accompany the singing at the daily sessions of the Academy, and will play illustrations for some of the lectures. Certain members of the Boston Symphony Orchestra will be available for conferences with members of the orchestra on problems of technique and performance.

The music to be studied will include:

HANDEL.....Concerto Grosso for Strings
Concerto Grosso for Wind and Strings (Water Music)

BACH.....Brandenburg Concerti, Nos. 3 and 6

HAYDN.....Symphony No. 7 in C major "Le Midi"

MOZART.....Serenade No. 9 in D major (K. 239)
Symphony No. 36 in C major ("Linz")

BEETHOVEN.....Symphony No. 2 in D major

SCHUBERT.....Symphony No. 5 in B-flat

BRAHMS.....Serenade, Op. 16

BLOCH.....Concerto Grosso

HOLST.....St. Paul's Suite for Strings

HINDEMITH.....Five Pieces for Strings, Op. 44, No. 4

VAUGHAN WILLIAMS.....Fantasia on a Theme by Thomas Tallis

Chamber Music

Students of the Academy interested in chamber music will be organized in groups according to technical ability and experience. All groups will receive faculty coaching in ensemble playing. In the more advanced groups, this will take the form of criticism of the playing of a work prepared in advance. In the other groups it will consist of instruction in the fundamentals of ensemble playing, and of practice in sight-reading. The music will be chosen from as many different periods, composers, and styles as possible for the purpose of giving a comprehensive view of the chamber music literature.

Folk Dancing

Tuesday and Thursday, 4:30–5:30

The dancing will be open to all in the Music Center and will not be organized in formal classes. Country, Morris, and American square

dances will be taught. These activities are expected to be an important addition to the social and recreational life of the Berkshire Music Center.

SPECIAL CLASSES

Choral Conducting — G. Wallace Woodworth

Daily from 11:45 to 1:00 o'clock, with individual conferences to be arranged.

A study of the technique and methods of choral conducting through actual practice. Each member of the course will have frequent opportunity to conduct, using the class and visitors as a laboratory chorus.

Lectures on the history of choral style and the literature of the chief periods of choral music, with special attention to music suitable for school and community choruses.

Especially gifted conductors will have the opportunity to observe as auditors Dr. Koussevitzky's class in orchestral conducting.

Music in the Schools — Howard Abell

Daily from 2:00 to 3:00, with individual conferences to be arranged.

A study of the basic principles of the teaching of music in the schools, and of the materials available for school music. The purpose of the course is to acquaint the students with quantities of the best music suitable for singing, playing, and hearing in all stages of education, and so far as possible to suggest the most effective means of presenting it. The class will deal with the fundamental issues of music education in school, and its relation to music in college, and in the community; and frequent group conferences will be devoted to the consideration of individual problems. Students whose particular work may lie in the following suggested fields should find such discussion helpful: work in primary and secondary grades; the organization of courses for college credit; extracurricular choral and orchestral groups; textbooks and related materials; problems peculiar to public or independent schools.

The work of the class will be supplemented by lectures by men prominent in the leadership of school, college, and community music. These guest lecturers, who will also be available for conferences, will include in 1940, Archibald T. Davison of Harvard University, Randall Thompson of the Curtis Institute of Music, and Augustus D. Zanzig of the National Recreation Association.

LECTURE COURSES

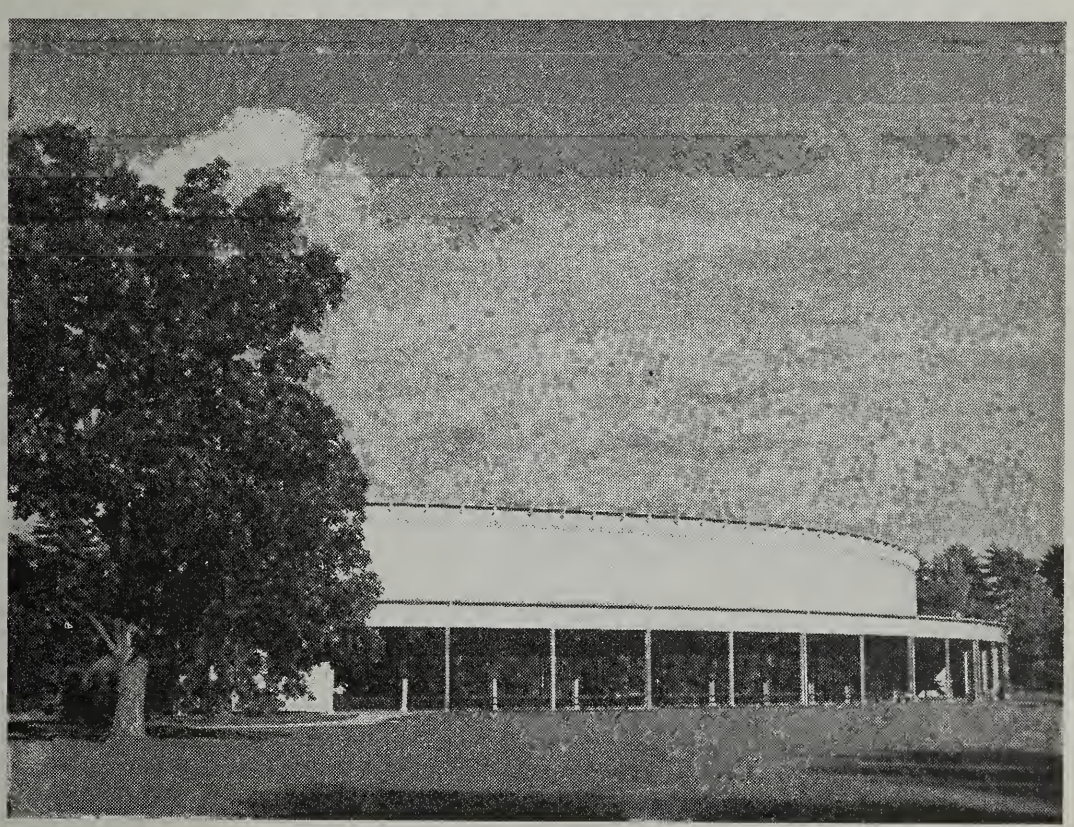
Music and Integrity — Olin Downes

Since the aim of the Berkshire Music Center is interpretive, these talks are designed to be of stimulus and suggestion to interpreters, both amateur and professional. They will express certain convictions regarding the practice and the present and future of the musical art, especially as it affects us of today, and our musicians, critics, and audiences. The titles of these six lectures are as follows:

1. The Integrity of the Composer.
2. The Integrity of the Interpreter.
3. The Integrity of the Listener.
4. The Integrity of the Critic.
5. Music in Modern Europe.
6. Musical Vision of America.

Ornamentation — Abram Chasins

Mr. Abram Chasins, the holder of the ASCAP chair for six lectures, will give, during the first four weeks of the Berkshire Music Center, one lecture each week on the subject of "Ornamentation." During the last two weeks, the lectures will be on Bach's Mass in B minor.



The Music Shed

THE BERKSHIRE SYMPHONIC FESTIVAL

for 1940

will present nine concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, on the following dates:

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Student Tickets for Festival Concerts

For all students of the Berkshire Music Center reserved seats for the Festival Concerts of the Boston Symphony Orchestra are included in the tuition fee.

The Berkshire Symphonic Festival of 1940 will form the climax of the school term. "Tanglewood" in the last three weeks of the school term will be a place of greatly increased activity. The entire Boston Symphony Orchestra will of course be present, rehearsing daily. Of especial importance for the majority of the Academy will be the final rehearsals and performances of the Bach Mass.

Festival Subscriptions for non-Students

Those who are not enrolled as students but who wish to attend the Festival Concerts of the Boston Symphony Orchestra may purchase tickets. (*See* enclosed Blank for the Berkshire Symphonic Festival.)

* * *

Since 1937, when "Tanglewood" was presented to the Orchestra, concerts have been presented to ever growing audiences. Generous contributions enabled the Berkshire Symphonic Festival to build for the comfort and protection of the audiences the present Music Shed.

The Shed, at its inauguration in the summer of 1938, showed acoustical properties even beyond the hopes of its builders. It stands at the highest point of "Tanglewood," with a magnificent view of the Stockbridge Bowl, with lake and hills visible even from within the auditorium; and with an expanse of charming gardens and of lawn and elms for a natural "lobby." The Shed seats six thousand, and general admissions for a single concert have reached the thousand mark. The continuing growth has led to the addition next summer of a third week of concerts.

The true importance of the Berkshire Symphonic Festival lies in the rare circumstance of a great orchestra under its own conductor and with its complete personnel giving, in summer, performances which uphold in every way the high standards of the regular winter

season. "Tanglewood" has become the principal gathering point in the summer of the musically minded from every State in the Union, and from Canada. The Festival performances in 1940 are expected to have an attendance of more than fifty thousand. The audiences are especially notable for the large number of persons prominent in the musical world.

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The estate possesses buildings adaptable for lectures and classes for a student body limited to not more than 300 during the early years. The barn on the lake road is being converted for use for the general sessions. The Shed will be used for school rehearsals, lectures, and concerts. The main house, the tuning-room, and the garage building will provide a number of studios for individual use or group instruction.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and shade trees, will be at the disposal of the students. There is the possibility of boating, a clubhouse on the lake shore, camp sites, a pier for swimming, and dressing rooms.

"Tanglewood" is open for inspection at all times.

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For those who are eligible to enroll for the special courses in orchestral or choral conducting, for composition, for seminar in harmony or counterpoint, for opera dramatics, or for the course in music in the schools, there will be an additional charge of $20 for each special course.

Applications for admission to the Berkshire Music Center should

be made as soon as possible on the enclosed blank, where the student may indicate in which department of the School and in which special courses he wishes to enroll.

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A registration fee of $10 will be due from each student upon receipt of notice that his application has been accepted. This fee will be credited toward the general tuition. A further payment of $40 will be due during the enrollment period, July 5 and 6. Classes begin Monday, July 8. The $50 balance of the general tuition will be due on or before August 1. Tickets for the nine Festival concerts of the Boston Symphony Orchestra will be delivered to students at the time of the final payment of the general tuition.

Fees for the special courses are payable in full during enrollment, July 5 and 6.

If preferred, all fees may be paid in full at the beginning of the term.

Checks should be made payable to the Boston Symphony Orchestra, Inc.

Private lessons with members of the faculty must be arranged through the School.

SCHOLARSHIPS

There are a limited number of scholarships, principally for advanced students. Awards will vary in amount and will be made with due consideration for the talents of the applicants as well as their need for help toward meeting tuition and living expenses during the course.

LIVING ACCOMMODATIONS

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THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses in the *Institute for Advanced Study* or in the *Academy* will receive supplementary forms on which the requirements for these courses are indicated.

Although requirements for admission to the *Academy* are much less formal than for the *Institute for Advanced Study,* we should like to have as full information as possible regarding Academy applicants.

Admission to the Music Center covers one reserved seat for the nine Festival concerts of the Boston Symphony Orchestra. Those not enrolling as students may reserve tickets for the Festival concerts by filling out the accompanying separate application for the Berkshire Symphonic Festival.

Date:

1. Name: (Last) (First) (Middle)

2. Address: (Street and Number) (City) (State)

3. Date of birth: Place of birth:.....

4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School:				
College:				
Graduate or Professional School:				
Music School:				
				
				

5. Music Courses taken in any of the above schools (Specify):

.....

.....

6. Other Music Study (Specify):

.....

.....

7. Are you a professional musician?; an amateur musician?;
a music student?.....

8. Present occupation:
Specific duties:

9. Previous professional experience:

.....

.....

.....

10. What instruments have you studied?

Instrument	How many years	Where	Teacher
.....			
.....			
.....			

11. Have you played in any orchestra, band, or other ensemble?

Name	Date	Instrument Played	Professional or Amateur
.....			
.....			
.....			
.....			

12. Have you sung in a chorus?..... What chorus?.....
Soprano Alto.....Tenor Bass

13. Have you studied conducting?.....Orchestral Choral.....
Where? Teacher:

14. Have you conducted:

	Name	Place
An orchestra?		
A band?		
A chorus?		

15. For which special courses* in the *Institute for Advanced Study* do you wish to enroll?
Orchestral Conducting: as participant.....; as auditor.....
Opera Dramatics: as participant.....; as auditor.....
Composition:
Seminar in Harmony:
Seminar in Counterpoint:

16. For which special courses* in the *Academy* do you wish to enroll?
Choral Conducting:
Music in the Schools:

17. In which general activities do you wish to participate? (*Note:* Those enrolled in the *Institute* may participate in the Academy Chorus, chamber music, and folk dancing, if they wish and if their schedules permit. Those enrolled in the *Academy* will belong to either the Academy orchestra or the Academy chorus and may elect the other general activities of the Academy. There is no extra charge for these activities.)

The Institute Orchestra: Which instrument.....
The Academy Orchestra: Which instrument.....
Do you own your own instrument?.....If not, can you supply it?.....
The Academy Chorus:
The Academy Chamber Music Groups:
The Academy Folk Dancing:

18. Do you wish to arrange for individual instruction?
Instrument (Specify):

19. Do you wish dormitory accommodations at the Lenox School?
Room and two meals a day at $12 a week
Two meals a day only at $6 a week

20. Do you wish to reserve a camp site?

21. Do you wish assistance from the Berkshire Music Center in finding living accommodations?
.....In private home?.....In hotel?.....

* A special fee of $20 is charged for each of these courses.

This form should be mailed as early as possible to:
MARGARET GRANT, *Secretary of the Berkshire Music Center,*
Symphony Hall, Boston, Massachusetts
(July 1 to August 18, address "Tanglewood," Lenox, Mass.)

Supplementary application blanks for special courses specified above will be mailed to the applicant. Upon receipt of notice that the application has been accepted the registration fee of $10 will be due.

1940 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

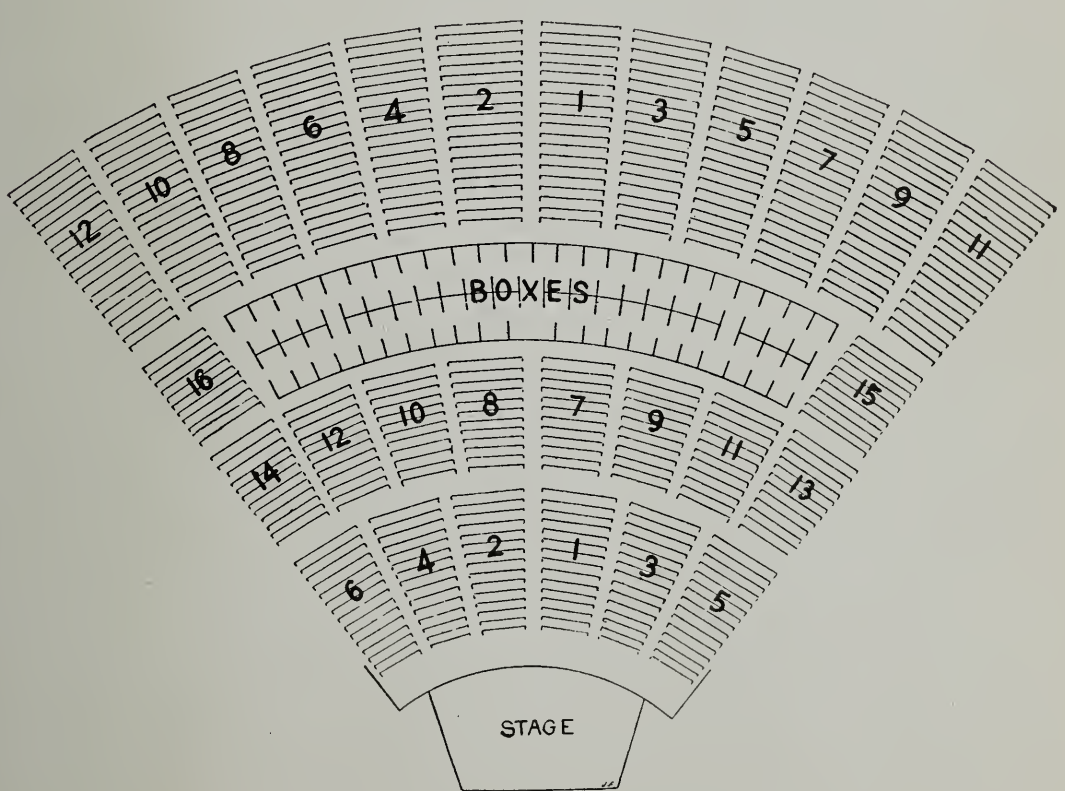
NINE CONCERTS BY

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

	Series A	*Series B*	*Series C*
Thursday Evenings	August 1	August 8	August 15
Saturday Evenings	August 3	August 10	August 17
Sunday Afternoons	August 4	August 11	August 18

(NOTE: This application is to be filled out by those who are *not* applying to be admitted as students to the Berkshire Music Center but who want to attend the Festival concerts of the Boston Symphony Orchestra.)



SEATING PLAN—MUSIC SHED, BERKSHIRE SYMPHONIC FESTIVAL

SINGLE CONCERT APPLICATION BLANK

PROGRAMMES (Subject to Change)

SERIES A

☐ THURSDAY, AUGUST 1 — at 8:30 P.M.
Beethoven.....Symphony No. 1
Schumann.....Symphony No. 1
Sibelius.....Symphony No. 1

☐ SATURDAY, AUGUST 3 — at 8:30 P.M.
Berlioz..Overture to "Benvenuto Cellini"
Strauss......"Don Quixote"
Soloist: GREGOR PIATIGORSKY
Harris.....Symphony No. 3
Debussy
"Prélude à l'Après-midi d'un Faune"
Ravel....."Daphnis et Chloé"
(Suite No. 2)

☐ SUNDAY, AUGUST 4 — at 3:30 P.M.
Mozart.....Symphony in E-flat, No. 3
Stravinsky
Capriccio for Piano and Orchestra
Soloist: JESÚS MARÍA SANROMÁ
Brahms.....Symphony No. 2

SERIES B

Programmes of Beethoven and Tchaikovsky
(commemorating the Hundredth Anniversary of Tchaikovsky's birth)

☐ THURSDAY, AUGUST 8 — at 8:30 P.M.
Beethoven....."Egmont" Overture
Beethoven.....Violin Concerto
Soloist: ALBERT SPALDING
Tchaikovsky
Symphony No. 6 ("Pathétique")

☐ SATURDAY, AUGUST 10 — at 8:30 P.M.
Beethoven.....Overture, "Coriolanus"
Beethoven.....Symphony No. 4
Tchaikovsky.....Symphony No. 4

☐ SUNDAY, AUGUST 11 — at 3:30 P.M.
Beethoven.....Symphony No. 6
("Pastorale")
Tchaikovsky.....Symphony No. 5

SERIES C

☐ THURSDAY, AUGUST 15 — at 7:00 P.M.
Bach.....Mass in B Minor
Berkshire Festival Chorus
Soloists:
ELISABETH SCHUMANN, VIOLA SILVA,
WILLIAM HAIN, ALEXANDER KIPNIS

☐ SATURDAY, AUGUST 17 — at 8:30 P.M.
Prokofieff....."Classical" Symphony
Hindemith....."Mathis der Maler"
Mozart.....Concert Aría
Beethoven....."Adelaïde"
Soloist: DOROTHY MAYNOR
Fauré..Suite from "Pelléas et Mélisande"
Respighi....."Pines of Rome"

☐ SUNDAY, AUGUST 18 — at 3:30 P.M.
Haydn....Symphony in G Major, No. 88
Sibelius.....Symphony No. 7
Brahms.....Symphony No. 1

Reserved Seats — $3.00, $2.50, $2.00. General admission $1.50 at Tanglewood Box Office which opens two hours before concerts.
Payment must accompany order. There will be no refunds.

Please Reserve_____ Seats @ $_____ for concert on August _____ as checked above.

Name _____

Address _____

Make checks payable to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts (Telephone, Stockbridge 400)
Printed in U.S.A. New York Office: Steinway Building, 113 West 57th Street (Circle 5-9154)



ROADS LEADING TO "TANGLEWOOD"

THE TRUSTEES

of the

Boston Symphony Orchestra

SERGE KOUSSEVITZKY

Conductor

ANNOUNCE THE SECOND SEASON

JULY 7–AUGUST 17, 1941

of the

Berkshire Music Center

at "Tanglewood"

Home of the Berkshire Symphonic Festival

Lenox, Massachusetts

PRELIMINARY ANNOUNCEMENT

for 1941

THE BERKSHIRE MUSIC CENTER

OFFICERS

COMMITTEE OF TRUSTEES OF THE
BOSTON SYMPHONY ORCHESTRA, INC.
ERNEST B. DANE, *Chairman*

SERGE KOUSSEVITZKY
Director

GEORGE E. JUDD
Manager

MARGARET GRANT
Executive Secretary

Full catalogue will be sent on request.
Mail address: SYMPHONY HALL, BOSTON, MASSACHUSETTS
During school term, address "Tanglewood," Lenox, Mass.

THE FACULTY

Serge Koussevitzky	Conductor of the Boston Symphony Orchestra
Richard Burgin	Assistant Conductor of the Boston Symphony Orchestra
Aaron Copland	Composer and Author
Olin Downes	Music Editor, *New York Times*
Herbert Graf	Stage Director, Metropolitan Opera Company
Paul Hindemith	Composer
Gregor Piatigorsky	Violoncello Virtuoso and Specialist in Chamber Music
Hugh Ross	Director of the Schola Cantorum of New York
G. Wallace Woodworth	Chairman of the Department of Music, Harvard University

Assistants

Putnam Aldrich	Harpsichordist and Lecturer
Stanley Chapple	Conductor and Lecturer
Boris Goldovsky	Head of the Opera Department, Cleveland Institute of Music

Special Lecturers For 1941

Archibald T. Davison	Professor of Choral Music, Harvard University
Howard Hanson	Director of the Eastman School of Music
Carleton Sprague Smith	Chief of the Division of Music, New York Public Library

Subject to changes and additions

THE FACULTY (*Continued*)

Members of the Boston Symphony Orchestra

Violin

Richard Burgin
(*Concert-master*)
Julius Theodorowicz
(*Second Concert-master*)
Robert Gundersen
Einar Hansen
Alfred Krips
Clarence Knudson

Viola

Jean Lefranc
Georges Fourel
Eugen Lehner

Violoncello

Jean Bedetti
Alfred Zighera

Doublebass

Georges Moleux
Gaston Dufresne

Flute

Georges Laurent
George Madsen

Oboe

Fernand Gillet

English Horn

Louis Speyer

Clarinet

Victor Polatschek
Rosario Mazzeo

Bassoon

Raymond Allard

Horn

Willem Valkenier
Walter MacDonald

Trumpet

Georges Mager
Marcel Lafosse

Trombone

Jacob Raichman

Harp

Bernard Zighera

Timpani

Roman Szulc

Piano

Jesús María Sanromá

Organ

E. Power Biggs

A STATEMENT FROM THE DIRECTOR

As music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. "Tanglewood" is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

The Center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career, and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

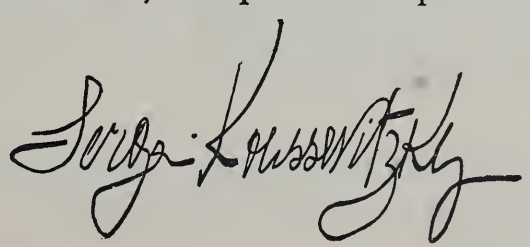
The central ideas of our short summer work are creation and creative interpretation. Our special aims are to find sound bases for creation and to attain perfection in interpretation.

Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts and carry further their knowledge gained during their years of study in conservatories.

Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music. The Festival rehearsals and concerts provide an opportunity for close observation of the Boston Symphony Orchestra.

We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance.



THE BERKSHIRE MUSIC CENTER

The work of the Berkshire Music Center will be conducted in the following departments:

Orchestral Conducting. Under the direction of Dr. Koussevitzky. A small number of students will be entitled to active participation; a larger number will be admitted as auditors.

Orchestral Playing. The students will form a full symphony orchestra. This group will study certain orchestral and chamber orchestra works under the direction of Dr. Koussevitzky, Richard Burgin, Stanley Chapple and others, with the advice and assistance of the principal players of the Boston Symphony Orchestra.

Chamber Music. Under the direction of Gregor Piatigorsky. This department will provide special training in ensemble playing for the instrumental players of the advanced orchestra.

Opera Dramatics. Under Dr. Herbert Graf and assistants. Advanced young singers may qualify for active work in the study of the operatic art. Others will be admitted as auditors.

Choral Conducting. Under G. Wallace Woodworth and Hugh Ross. The work of this department is designed to help choral conductors, teachers and students of choral work.

Composition. Under Aaron Copland and Paul Hindemith. This department offers advanced work for a limited number of students. It will also include classes in theory, harmony and solfège, open to all students of the Center.

Music in the Schools. This class will deal with the subject of music teaching in schools and colleges.

Music and Culture: The study and performance of music in its historical development. Under the direction of Dr. Koussevitzky with the collaboration of members of the faculty. This is the largest department of the Center, designed to provide less advanced students and amateurs with an opportunity for a summer of living and working in music. It has no formal entrance requirements.

The work of this department will be planned to outline during the six weeks the development of music through the eight centuries from the 12th to the 19th. Every player and singer will have an opportunity to work with and perform music of these periods. The musical development will be studied in connection with the history of general culture.

The programme of this department will include not only lectures but active participation by the students in the following:

Orchestral Playing in large orchestral and chamber orchestra groups.

Chamber Music. Under the direction of Gregor Piatigorsky, with the assistance of the Boston Symphony Orchestra faculty members.

Choral Singing for a large chorus and choral groups. The chorus will study various compositions, the principal work being Beethoven's "Missa Solemnis," to be performed at one of the 1941 Berkshire Festival concerts of the Boston Symphony Orchestra, under Dr. Koussevitzky.

* * *

All members of the Berkshire Music Center will be entitled to attend faculty and special lectures, assemblies, school concerts and performances, certain rehearsals of the Boston Symphony Orchestra and the nine concerts of the 1941 Berkshire Symphonic Festival.

The faculty includes thirty members of the Boston Symphony Orchestra who act individually as consultants and coaches and collectively for purposes of demonstration. Individual instruction, if desired, in orchestral instruments and piano may be arranged with the teachers through the Center.

No diploma or academic credit will be given for work at the Berkshire Music Center.

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THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses will receive supplementary forms on which the requirements for these courses are indicated.

Admission to the Music Center covers one reserved seat for the nine Festival concerts of the Boston Symphony Orchestra. Those not enrolling as students may reserve tickets for the Festival concerts by filling out the accompanying separate application for the Berkshire Symphonic Festival.

Date:

1. Name: (Last) (First) (Middle)

2. Present or School Address:

.....

Permanent Address:

.....

3. Date of birth: Place of birth:

4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School:				
College:				
Graduate or Professional School:				
Music School:				
				
				

5. Music Courses taken in any of the above schools (Specify):

.....

.....

6. Other Music Study (Specify):

.....

.....

7. Are you a professional musician?; an amateur musician?;
a music student?

8. Present occupation:
Specific duties:

9. Previous professional experience:

.....

.....

.....

10. What instruments have you studied?

Instrument	How many years	Where	Teacher
.....			
.....			
.....			

11. Have you played in any orchestra, band, or other ensemble?

Name	Place	Instrument Played	Professional or Amateur	Date
.....				
.....				
.....				
.....				

12. Have you sung in a chorus?..... What chorus?.....

Do you sing Soprano.....Alto.....Tenor.....Bass.....

13. Have you studied conducting?.....Orchestral Choral.....

Where? Teacher:

14. Have you conducted:

	Name	Place
An orchestra?		
A band?		
A chorus?		

15. For which special courses* do you wish to enroll?

Orchestral Conducting: as participant.....; as auditor.....

Composition:

Opera Dramatics: as participant.....; as auditor.....

Choral Conducting:

Music in the Schools:

16. In which other activities do you wish to participate? (There is no extra charge for these activities.)

The Advanced Orchestra: Which instrument.....

Other orchestral groups: Which instrument.....

Do you own your own instrument?.....If not, can you supply it?.....

The Chorus:

Chamber Music Groups:

Solfège:

Harmony:

Counterpoint:

Folk Dancing:

17. Do you wish to arrange for individual instruction?

Instrument (Specify):

18. Do you wish dormitory accommodations?

Room and two meals a day at $12 — $15 a week?.....

Two meals a day only at $6 a week?.....

19. Do you wish to reserve a camp site?

20. Do you wish assistance from the Berkshire Music Center in finding living accommodations?.....In private home?.....In hotel?.....

* A special fee of $20 is charged for each of these courses.

This form should be mailed as early as possible to:

MARGARET GRANT, *Executive Secretary of the Berkshire Music Center,*
Symphony Hall, Boston, Massachusetts

(July 1 to August 17, address "Tanglewood," Lenox, Mass.)

Supplementary application blanks for special courses specified above will be mailed to the applicant. Upon receipt of notice that the application has been accepted the registration fee of $10 will be due.

1941 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

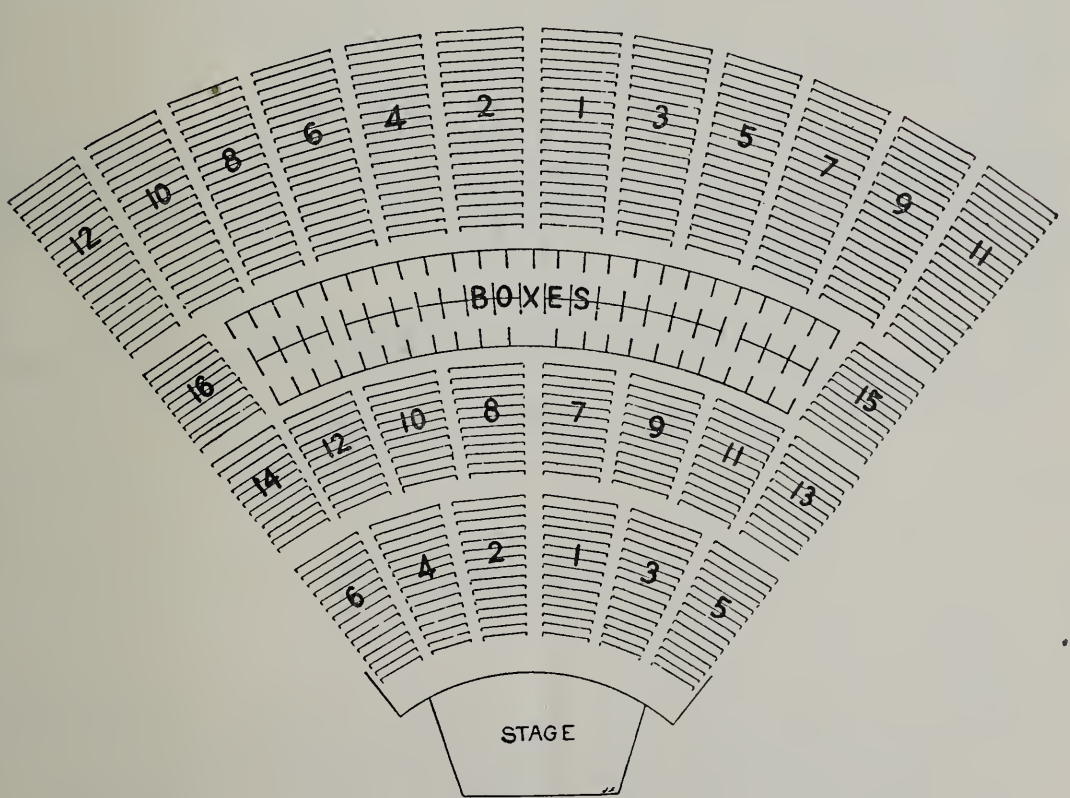
NINE CONCERTS BY

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

	Series A	*Series B*	*Series C*
Thursday Evenings	July 31	August 7	August 14
Saturday Evenings	August 2	August 9	August 16
Sunday Afternoons	August 3	August 10	August 17

(NOTE: This application is to be filled out by those who are *not* applying to be admitted as students to the Berkshire Music Center but who want to attend the Festival concerts of the Boston Symphony Orchestra.)



SEATING PLAN—MUSIC SHED, BERKSHIRE SYMPHONIC FESTIVAL

BERKSHIRE SYMPHONIC FESTIVAL

Number.....

1941 SUBSCRIPTION APPLICATION

Subscriptions will be accepted up to JUNE 30, 1941, or until such time prior to this date as 1800 subscriptions for each series have been received. Thereafter all tickets will be on the single concert basis, at the rate of $3.00, $2.50, $2.00, and $1.50 per seat per concert.

No Subscription Payments will be accepted after June 30th, 1941

You will find enclosed my check for $....., or I will send my check before June 30, 1941, made payable to the Berkshire Symphonic Festival, Inc. for my reservation.

☐ PATRON

☐ BOX SEATING SIX — Series A, B, and C.....$225.00

☐ BOX SEATING SIX — For ☐ Series A; ☐ Series B; or ☐ Series C..... 75.00

☐ FULL SUBSCRIPTION — Series A, B, and C — nine concerts

☐ One Reserved Seat Front Section (Sections 1–4 and 7–14 incl.)..... 22.50

☐ One Reserved Seat Front Section (Sections 5, 6, 15, and 16) 18.00

☐ One Reserved Seat Rear Section (First 15 rows)..... 13.50

☐ One Reserved Seat Rear Section (Last 5 rows)..... 9.00

☐ SINGLE SERIES SUBSCRIPTION

☐ Series A, Three concerts, July 31st, August 2nd and 3rd
or
☐ Series B, Three concerts, August 7th, 9th, and 10th
or
☐ Series C, Three concerts, August 14th, 16th, and 17th

☐ One Reserved Seat Front Section (Series A, B, or C). (Sections 1–4 and 7–14 incl.) 7.50

☐ One Reserved Seat Front Section (Series A, B, or C). (Sections 5, 6, 15, and 16)... 6.00

☐ One Reserved Seat Rear Section (Series A, B, or C). (First 15 rows)..... 4.50

☐ One Reserved Seat Rear Section (Series A, B, or C). (Last 5 rows)..... 3.00

Seats are assigned in order of application

Paid subscriptions will be mailed in April. Thereafter orders will be mailed on receipt of full payment. Please add 15c. to your check if you wish your tickets sent by registered mail.

No subscription tickets will be exchanged after June 30. Upon payment of difference between subscription purchase price and prevailing single concert ticket price, changes of series may be made after that date.

THERE WILL BE NO REFUNDS

Date

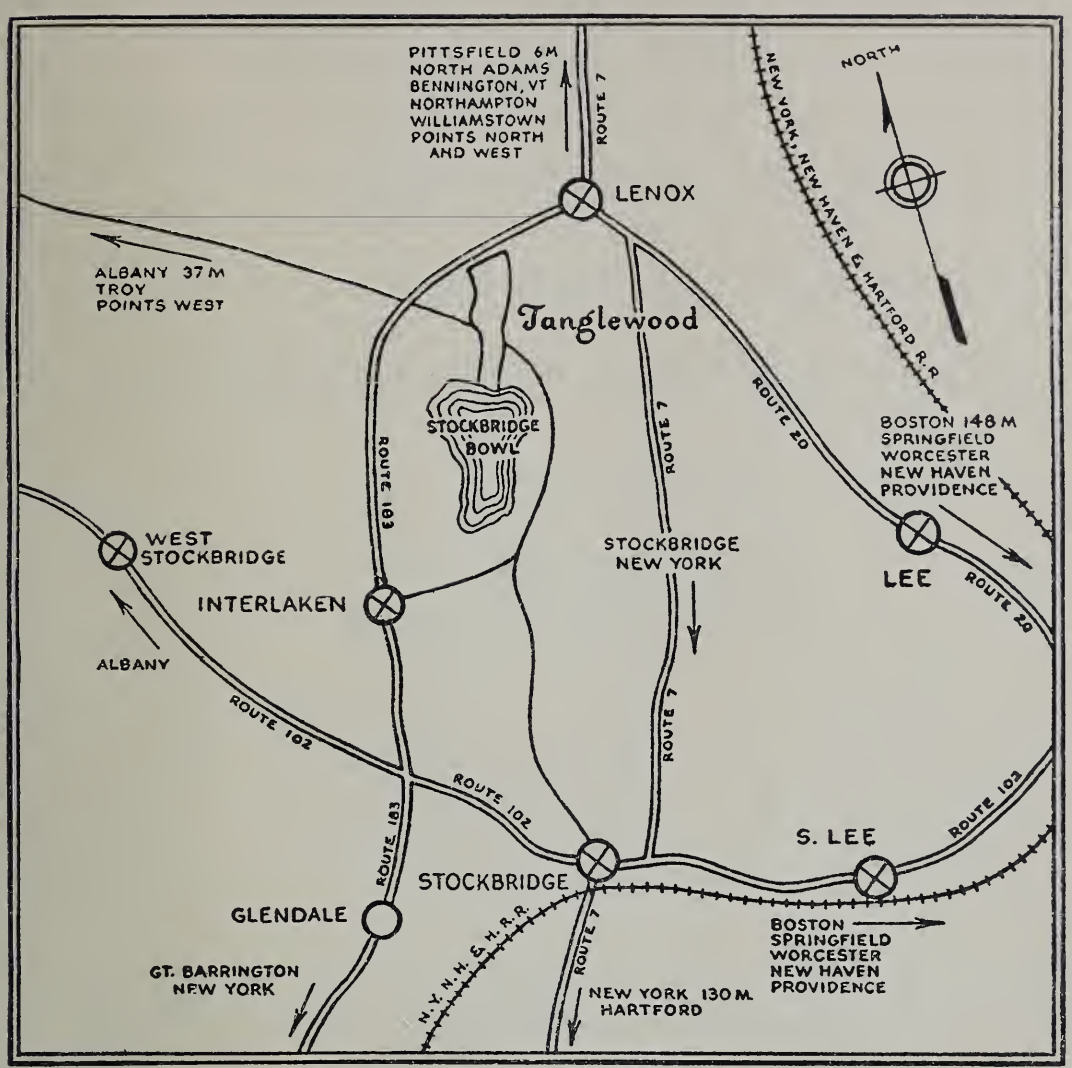
Signature

Name
(*Kindly Print*)

Summer Address

Winter Address

Kindly mail this subscription blank to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts. (Telephone: Stockbridge 400) or to
New York Office: Steinway Hall, 113 West 57th Street, New York City
(*Telephone CIrcle* 5-9154)



ROADS LEADING TO "TANGLEWOOD"



THE BERKSHIRE MUSIC CENTER

THIRD SEASON--1942

Under the Auspices of the

KOUSSEVITZKY MUSIC FOUNDATION

Announces

A Festival of Music

SERGE KOUSSEVITZKY

Director and Conductor

TANGLEWOOD

LENOX, MASSACHUSETTS

A SERIES OF SIX CONCERTS

By the Berkshire Music Center Orchestra

SERGE KOUSSEVITZKY, Conductor

Three Saturday Evenings at 8.30—Three Sunday Afternoons at 3.00
in the Tanglewood Shed

Saturday Evening, August 1:

HAYDN Symphony in B-flat, No. 102
BEETHOVEN Overture to Leonore, No. 3
SHOSTAKOVITCH Symphony No. 5, Op. 47

Sunday Afternoon, August 2:

STRAVINSKY Apollon Musagète
MARTINU Concerto Grosso
TCHAIKOVSKY Symphony No. 4, in F-minor

Saturday Evening, August 8:

HANSON Symphony No. 3
MOZART Concerto for Two Pianos in E-flat (K. No. 365)
Soloists: . **Luboshutz and Nemenoff**
BRAHMS Symphony No. 4 in E-minor, Op. 98

Sunday Afternoon, August 9:

COPLAND Quiet City
FRANCK Symphony in D-minor
TCHAIKOVSKY Violin Concerto
Soloist **Ruth Posselt**
SOUSA Two marches

Saturday Evening, August 15:

BACH Magnificat in D
BEETHOVEN Symphony No. 9 in D-minor, Op. 125

Sunday Afternoon, August 16:

MOZART Symphony No. 25 in G-minor, K. No. 183
SHOSTAKOVITCH Symphony No. 7

Reserved Seats for each Concert: $2.20
Unreserved Section for each Concert: $1.10

TWO OPERA PERFORMANCES

Nicolai's
"The Merry Wives of Windsor"
(In English)

Friday Evening, August 7; Thursday Evening, August 13 at 8.30
Tickets $2.20

FIVE CHAMBER MUSIC CONCERTS

on Sunday Mornings at 11 o'clock
July 19 and 26; August 2, 9, and 16
Tickets for each Concert: 55c. Limited to 200 tickets

FOUR LECTURE-CONCERTS By OLIN DOWNES

on Saturday afternoons at 3 o'clock
July 18 and 25: August 1 and 8
Tickets for each Lecture-Concert: 55c. Limited to 200 tickets

ASSOCIATE MEMBERSHIPS: in Berkshire Music Center, admitting to the above events, including one opera performance, $16.50, with reserved seat at orchestra concerts. $11.00 with seat in unreserved section at orchestra concerts.

All above prices include federal tax of 10%. Application blank on back page.

Men in uniform admitted free

(Through the courtesy of the Boards of Trustees of the Boston Symphony Orchestra and the Berkshire Symphonic Festival, the Koussevitzky Music Foundation has the use of the Tanglewood Estate and the Music Shed.)

(The Baldwin is the official piano of the Berkshire Music Center and the Baldwin Piano Co. has generously provided pianos for use in the various buildings at Tanglewood.)

THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses will receive supplementary forms on which the requirements for these courses are indicated. Those who have already applied need not send in this blank unless they wish to indicate an interest in new courses such as Opera Production, Twentieth Century Music and Gregorian Chant.

Date:

1. Name:
(Last) (First) (Middle)

2. Present or School Address:

.....

Permanent Address:

.....

3. Date of birth: Place of birth:.....

4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School:				
College:				
Graduate or Professional School:				
Music School:				
				
				

5. Music Courses taken in any of the above schools (Specify):

.....

.....

6. Other Music Study (Specify):

.....

.....

7. Present occupation (other than musical):

Present musical activities:

Are these musical activities professional? non-professional?.....

Specific duties:

8. Previous professional experience:.....

.....

.....

.....

9. Please check department for which you wish to enroll?*

(Changes in departments and schedules are not permitted after the end of the first week.)

DEPT. I. Conducting?

Orchestral.....Active participant**†.....Auditor.....

Choral: Active**.....Auditor.....Hugh Ross.....Ifor Jones.....

DEPT. II. Instrumental Playing?

Orchestra:† Instrument.....

Chamber Music: Instrument.....

DEPT. III. Composition**?

Aaron Copland.....Igor Stravinsky.....

DEPT. IV. Opera?

1. Course for singers.....Active**†.....Auditor.....

2. Course in Opera Production.....Active.....Auditor.....

DEPT. V. Music and Culture? (Check activities in which you are interested.)

Do you wish to:

a. Sing in the Chorus?.....Soprano.....Alto.....Tenor.....Bass.....

Have you sung in a chorus?.....Where?

Dates?

b. Play in Department V. Orchestra?.....Instrument?.....

c. Play in Chamber Music Groups?.....Instrument?.....

d. Enroll in Twentieth Century Music?.....Gen.....Spec.....

Gregorian Chant and Choral Foundations?.....Gen.....Spec.....

Do you play any instrument?.....Mention a few of the most difficult pieces you can play so that we may have an approximate idea of your ability.....

.....

.....

10. Do you wish to enroll in the Solfège class?.....

11. Do you wish to participate in Country Dancing?.....

12. Do you wish to arrange for individual instruction?***.....

Instrument (Specify):

13. Do you wish dormitory accommodations? Room and two meals a day ranging $14—$20 a wk?

14. Do you wish to reserve a camp site?.....

(If you wish assistance in finding living accommodations in a private home or hotel, address Berkshire Hills Conference, Pittsfield, Mass.)

This form with a small photograph should be mailed as early as possible to:

MARGARET GRANT, *Executive Secretary of the Berkshire Music Center, Symphony Hall, Boston, Massachusetts*

(June 20 to August 17, address "Tanglewood," Lenox, Mass.)

General tuition $100. Upon receipt of notice that the application has been accepted the registration fee of $10 will be due.

*** Those checking departments I, II, III, IV will receive special application blanks.**

** A special fee of $20 is charged for this work.

*** This is not included in the regular curriculum and general tuition. Arrangements must be made with individual instructors.

† These classes have been filled.

"An opportunity for a summer of living and working in music."

The Koussevitzky Music Foundation, Inc.

will sponsor the third season

July 5 - August 16, 1942

of

The Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

at Tanglewood

Lenox, Massachusetts

The Berkshire Music Center

THE BERKSHIRE MUSIC CENTER will carry on its activities during the 1942 season under the sponsorship of the Koussevitzky Music Foundation, Inc., of which Dr. Serge Koussevitzky is the President. The six weeks' session will open July 5 with the same distinguished faculty as formerly announced, including the principal players of the Boston Symphony Orchestra. Student concerts and performances will be given each week. During the last three weeks of the session the school work will culminate in the concerts to be given by the student orchestra and chorus on Saturday evenings and Sunday afternoons, with programmes selected from the great repertoire, including the Bach Magnificat in D and the Beethoven Ninth Symphony, and conducted by Dr. Koussevitzky.

All who enroll in the Center will participate in the student orchestras, choruses, chamber music, or operatic groups, acquiring a direct understanding of music as it is written, conducted, played or sung. Lectures will supplement the making of music.

THE BERKSHIRE MUSIC CENTER has five departments:

I. CONDUCTING.

Orchestral Conducting. Under the direction of Dr. Koussevitzky, assisted by Stanley Chapple. A small number of students will be entitled to active participation; a larger number admitted as auditors will have the opportunity of being present at Dr. Koussevitzky's rehearsals with the active participants and of attending all lectures and sessions in score analysis, instruction in the technique of conducting and attendance at rehearsals of the Center orchestras.

Choral Conducting. Under Hugh Ross and Ifor Jones. The work of this department is designed to help choral conductors, teachers, and students of choral work and is divided into two sec-

tions — the foundations of choral technique under Ifor Jones and advanced choral interpretation under Hugh Ross. In addition to the active group a larger number of auditors will be accepted.

II. ORCHESTRAL AND CHAMBER MUSIC.

The Advanced Orchestra. A full symphony orchestra for students who have acquired technical competence and who wish greater experience in the art of ensemble playing. This group will study orchestral works under the direction of Dr. Koussevitzky, Richard Burgin, Stanley Chapple and others, with the assistance of the principal players of the Boston Symphony Orchestra. The orchestra will give weekly concerts, with programmes selected from the great repertoire.

Chamber Music. Under the direction of Gregor Piatigorsky. This department is open to those who wish special training in ensemble playing. Groups formed according to the ability of the students will study and perform works for strings, winds, and piano in various combinations.

III. COMPOSITION. Under Aaron Copland and Igor Stravinsky. This department offers advanced work for a limited number of students.

IV. OPERA. Under Dr. Herbert Graf, assisted by Boris Goldovsky and Richard Rychtarik. This department has (1) a course for advanced young singers, providing an opportunity to gain stage experience through modern methods by study and actual performance of operatic parts; and (2) a course in opera production for stage directors, conductors, designers, composers and librettists. Complete performances of Nicolai's "Merry Wives of Windsor" will be given as well as scenes from other operas.

V. THE DEPARTMENT OF MUSIC AND CULTURE. This is the largest department of the Center. It has no formal entrance requirements, and is designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music.

This department offers a variety of activities:

The Chorus under Hugh Ross and Ifor Jones will prepare

Beethoven's Ninth Symphony and Bach's Magnificat in D for performance under Dr. Koussevitzky at a Center Concert during the final week. It will also sing madrigals, motets as well as later and contemporary choral works.

Orchestral Playing in a complete symphony orchestra less advanced than that of Department II, which will rehearse daily under Richard Burgin, Stanley Chapple and others, and will prepare concert programmes for performance. Individual and sectional coaching will be under Boston Symphony Orchestra faculty members.

Chamber Music, in groups arranged according to the ability of the students and coached by Boston Symphony Orchestra faculty members.

Twentieth Century Music, under Aaron Copland, assisted by Stanley Chapple. A general course in the literature, background and esthetics of present day music, illustrated by recordings and performances.

Gregorian Chant and Polyphonic Music (600–1600) under R. Mills Silby. This course is designed to meet the requirements of singers and music students and will include the singing and study of examples of chant — Introits, Graduales, Alleluias, Kyries, etc. — as well as works of the great masters of polyphony, Palestrina, Byrd and contemporaries.

Saturday Afternoon Lecture-Concerts — Olin Downes. Every Saturday afternoon informal lecture concerts will review the choral and instrumental works studied during the week. Olin Downes' lectures, relating the music to the historical and cultural background, will be illustrated with performances by the students.

• • • •

All members of The Berkshire Music Center will be entitled to attend special lectures by Archibald T. Davison, Howard Hanson, Lucien Price, Deems Taylor, and others, faculty lectures, and all school concerts and performances.

General tuition $100. Extra fee of $20 for Active Conducting, Composition, and Opera course for singers.

For application blanks and information regarding living accommodations, address MARGARET GRANT, *Executive Secretary,* Berkshire Music Center, Symphony Hall, Boston, Massachusetts.

THE KOUSSEVITZKY MUSIC FOUNDATION

"In a world at war when man's genius seems bent only on destruction—it is good to know that we do have among us men who still have the souls of artists. The fields of art and culture must remain in our civilization as green oases in a forbidding desert of man's destructiveness." (*Editorial in Worcester Telegram, June 6, 1942*).

The purposes of the Koussevitzky Music Foundation as stated in the certificate of incorporation, are: "in every way possible . . . to aid in the development of musical talent; to grant scholarships and fellowships in music . . . to persons who desire musical education or opportunities, who may be in need of financial assistance to commence or continue their musical education, and who are deemed worthy thereof."

The Koussevitzky Music Foundation is thus carrying on this summer the third season of the Berkshire Music Center as one of its initial activities, because the Center in its first two seasons had proved its effectiveness in the development of gifted young musicians. Another channel by which its purpose is accomplished is the commissioning of musical compositions. Already Samuel Barber, Nicolai Berezowski, Benjamin Britten and Bohuslav Martinu have been invited to write works especially for the Foundation.

Founded by Dr. Koussevitzky in memory of his wife, the late Natalie Koussevitzky, the motivating aim of the Foundation goes back into the musical life of Dr. Koussevitzky, for in 1909 he and Madame Koussevitzky founded the Music Publishing house of *Edition Russe* to protect gifted composers from exploitation by commercial publishing houses. The works of such composers as Serge Prokofieff and Igor Stravinsky were introduced to the public under the *Edition Russe* imprint.

The Koussevitzky Music Foundation was organized to continue this aim. Dr. Koussevitzky has declared that in a time of war and crisis an especial effort must be made to preserve music and art treasures.

The work of the various activities of the school will culminate in a series of six orchestra concerts, under the direction of Dr. Koussevitzky. The opera department will present two performances in English of Nicolai's "Merry Wives of Windsor": Chamber Music Concerts will be given on five Sunday mornings, and Olin Downes will present a series of four "lecture-concerts" on Saturday afternoons.

The Koussevitzky Music Foundation is a non-profit organization, whose main aim is to aid in developing musical talent. All proceeds from these performances will be used for the general purposes of the Center and of the Foundation.

KOUSSEVITZKY MUSIC FOUNDATION,
Tanglewood, Lenox, Mass.

Enclosed find $.....for the following tickets for musical events at Tanglewood:

☐ **Associate Membership** (admitting to **all** the Berkshire Music Center events listed on page 2)—**including one** opera performance and a reserved seat at the six orchestra concerts—$16.50.

(Please check date of opera performance desired, August 7.....August 13.....

☐ **Associate Membership** (admitting to **all** the Berkshire Music Center events listed on page 2—**including one** opera performance), and a seat in unreserved section at the orchestra concerts: $11.00.

Please check date of opera performance desired, August 7.....August 13.....

SERGE KOUSSEVITZKY - Conductor

SUBSCRIPTIONS AND SINGLE TICKETS

☐ **Series of six orchestra concerts** (reserved seat) $13.20.

☐ **Series of six orchestra concerts** (unreserved section) $6.60.

☐ Tickets for single concerts $2.20 (reserved) and $1.10 (unreserved) (Please give dates and number of tickets desired)

☐ **"The Merry Wives of Windsor"**—Tickets $2.20

Please check date preferred: August 7.....August 13.....

☐ **Five Chamber Music Concerts**—Tickets for the series: $2.75

Tickets for each concert: 55c. Please check dates and number of tickets desired

July 19.....July 26.....August 2.....August 9.....August 16.....

☐ **Four Lecture-Concerts by Olin Downes**

Tickets for the series: $2.25. Tickets for each lecture-concert: 55c.

Please check dates and number of tickets desired

July 18.....July 25.....August 1.....August 8.....

All the above prices include 10% federal tax

Name.....

Address.....

.....

The Berkshire Music Center

at TANGLEWOOD - 1946

APPLICATION FOR ADMISSION

NOTE: *This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses will receive supplementary forms on which the requirements for these courses are indicated. Enrollments for less than the full session cannot be accepted.*

Date

1. Name (Last) (First) (Middle)
2. Present or school address.....

 Permanent address

3. Date of birth.....Place of birth
4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School				
College				
Graduate or professional school				
Music School				

5. Music Courses taken in any of the above schools (*Specify*):.....

6. Other Music Study (*Specify*):.....

7. Present occupation (*other than musical*)

 Present musical activities

 Are these musical activities professional?..... Non-professional?

 Specific duties
8. Previous professional experience.....

9. Do you expect to apply under the G.I. Bill of Rights?

10. Please check Department in which you wish to enroll:*

DEPT. I. Conducting

Orchestral.....Active participant**.....Auditor

Choral.....Active**.....Auditor.....Mr. Ross.....Mr. Shaw.....

DEPT. II. Orchestral and Chamber Music.....

Advanced Orchestra Instrument

Chamber Music Instrument

DEPT. III. Composition**.....

DEPT. IV. Opera.....Active Participant**.....Auditor.....

DEPT. V. Choral Singing and Ensemble Playing.....

Do you wish to:

a. Sing in the Chorus?.....Soprano.....Alto.....Tenor.....Bass

Have you sung in a chorus?..... Where?.....

Dates

b. Play in Dept. V Orchestra?.....Instrument

c. Play in Chamber Music Groups?.....Instrument

What instrument do you play? Mention a few of the most difficult pieces you can play so that we may have an approximate idea of your ability.....

.....

.....

11. Do you wish to enroll in the Solfège Class?
12. Do you wish to enroll in Harmonic Analysis?.....
13. Do you wish to participate in Country Dancing?.....
14. Do you wish dormitory accommodations (Room and two meals a day ranging $18–25 weekly)?.....
15. Have you ever applied for admission before?.....
16. Have you ever been enrolled before?.....

If you wish assistance in finding living accommodations in a private home or hotel, address the Berkshire Hills Conference, Pittsfield, Massachusetts.

This form with a small photograph should be mailed as soon as possible to:

THOMAS D. PERRY, JR.

The Berkshire Music Center

SYMPHONY HALL : BOSTON 15, MASSACHUSETTS

(*From June 1 to August 20: Tanglewood, Lenox, Massachusetts*)

General tuition $120. Upon receipt of notice that the application has been accepted, the registration payment of $10 will be due. The balance is payable on or before the day of enrollment.

*Those checking Departments I, II, III, IV will receive supplementary application blanks. **A special fee of $20 is charged for this work.

THE TRUSTEES OF THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

Announce the Fourth Season

of the

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

AARON COPLAND, *Assistant Director*

G. E. JUDD, *Manager*

July 1 *to* August 10 . 1946

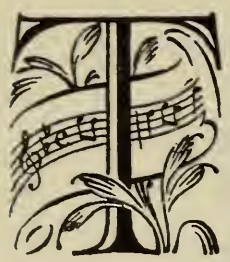
At TANGLEWOOD

HOME OF THE BERKSHIRE FESTIVAL

LENOX, MASSACHUSETTS

1946

The Berkshire Music Center



THE TRUSTEES of the Boston Symphony Orchestra, and Serge Koussevitzky, Director, announce that the Berkshire Music Center, suspended for three seasons because of the War, will be resumed during the summer of 1946. A six weeks' session, July 1 to August 10, will be held with a distinguished faculty including the principal players of the Boston Symphony Orchestra.

The emphasis at the Berkshire Music Center is upon the collective aspects of music performance, the art of playing and singing together. Dr. Koussevitzky has said, "Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music." Those who enroll in the Center will participate in the student orchestras, choruses, chamber music or operatic groups, acquiring a direct understanding of music as it is written, conducted, played, or sung. Lectures and forums will supplement the making of music.

Members of the Berkshire Music Center will be entitled to attend the nine concerts of the 1946 Berkshire Festival by the Boston Symphony Orchestra in the Music Shed, two programmes in the Theater-Concert Hall devoted to the music of Bach and Mozart, certain rehearsals for these concerts, a series of four chamber music concerts to be given in cooperation with the Elizabeth Sprague Coolidge Foundation, and the various student concerts and opera performances.

In past seasons the student body of the Berkshire Music Center has included graduates and students of the Curtis Institute, the Eastman School of Music, the Juilliard School, the New

England Conservatory, and other outstanding schools of music, as well as of the many colleges and universities. The character of the enrollment is indicated by the occupations most frequently represented — students, music teachers, heads of music departments, choral directors, members of symphony orchestras, and amateurs with a variety of interests. In part the success of the Center has been due to the quality of the students and of the preparation with which they have come to the school, and in part to the unique stimulation and interest of the six weeks' session. Many former students of the Berkshire Music Center have since distinguished themselves as conductors, composers, members of major symphony orchestras, as opera singers and as teachers.

The Berkshire Music Center *has five departments:*

I. CONDUCTING

Orchestral Conducting. Under the direction of Dr. Koussevitzky, assisted by Leonard Bernstein, Richard Burgin, and Stanley Chapple. A small number of students will be entitled to active participation; a larger number admitted as auditors will have the opportunity of being present at Dr. Koussevitzky's rehearsals with the active participants and of attending all lectures and sessions in score analysis, individual instruction in the technique of conducting, and attendance at rehearsals of the Boston Symphony Orchestra.

Choral Conducting. Under Hugh Ross and Robert Shaw. A study of the technique and methods of choral conducting through actual practice. Each member will have frequent opportunity to conduct, using the class as a laboratory chorus. The class is open to members of the Departments of Choral Singing and of Orchestral Conducting. There will be two divisions, each limited in number: one under Mr. Ross and one under Mr. Shaw.

II. ORCHESTRAL AND CHAMBER MUSIC

The Advanced Orchestra. A full symphony orchestra for students who have acquired technical competence and who wish greater experience in the art of ensemble playing. This group will study orchestral works, both old and new, under the direction of Dr. Koussevitzky, Leonard Bernstein, Richard Burgin, and Stanley Chapple, with the assistance of the principal players of the Boston Symphony Orchestra. The orchestra will give weekly concerts.

Chamber Music. Under the direction of Gregor Piatigorsky. This department is open to those who wish special training in ensemble playing. Groups formed according to the ability of the students will study and perform works for strings, winds, and piano in various combinations. There will be weekly chamber concerts.

III. COMPOSITION. Under Aaron Copland and a prominent guest composer to be announced. This department offers advanced work for a limited number of students.

IV. OPERA. This department will offer: (1) under the direction of Dr. Herbert Graf, the first American production of Benjamin Britten's opera "Peter Grimes." Leonard Bernstein will conduct, Hugh Ross will direct the chorus, Richard Rychtarik will design scenery and costumes. Advanced young singers of the department will be chosen for the solo parts and chorus.

(2) Under Boris Goldovsky, an OPERA WORKSHOP which will accept a limited number of advanced young singers as active participants; singers, teachers, conductors, and stage directors as auditors. Scenes from operas will be studied and performed. Mr. Goldovsky will also give daily talks on the theory and practice of various aspects of opera.

V. CHORAL SINGING AND ENSEMBLE PLAYING

This is the largest department of the Center. It has no formal entrance requirements and the activities are designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music.

The Chorus under Robert Shaw will prepare Beethoven's Ninth Symphony for performance with Dr. Koussevitzky and the Boston Symphony Orchestra during the 1946 Berkshire Festival. A part of the chorus under Hugh Ross will perform in the American première of "Peter Grimes." A pageant, with an extensive choral part, is also planned.

Ensemble Playing. A complete symphony orchestra, less advanced than that of Department II, will rehearse daily under Leonard Bernstein, Richard Burgin, Stanley Chapple, and others, and will prepare concert programmes for performance. Boston Symphony Orchestra faculty members will attend rehearsals to give sectional training. Chamber music groups will be arranged according to the ability of the students and coached by Boston Symphony Orchestra faculty members.



A number of additional activities will be open to all Departments:

Four lectures will be given by Olin Downes on the *Art of Criticism.*

Guest lecturers. Howard Hanson, Director of the Eastman School; William Schuman, President of the Juilliard School; Edward Weeks, Editor of the *Atlantic Monthly*; Alfred Frankenstein, Music Editor of the *San Francisco Chronicle*; and others prominent in the fields of music and letters will give lectures and informal talks at the Center.

Forum Meetings: with Aaron Copland as moderator, will be held to discuss various aspects of music.

Harmonic Analysis, a refresher course, under Irving Fine.

Solfège, under Katharine Wolff.

Folk Dancing. Informal groups will be taught Country, Morris, and American Square dances.

Other activities will be announced.

TANGLEWOOD

Tanglewood, whose extensive grounds were presented to the Boston Symphony Orchestra, was once the meeting place of Emerson, Holmes, and Melville. It was here that Hawthorne lived for a year, imagined his "Tanglewood Tales," and wrote "The House of the Seven Gables."

For the uses of the school there are the original house, the converted barn on the lake road, the large Shed where the Festival concerts are given, the Theatre-Concert Hall, the Chamber Music Hall, and a number of studio units.

The school library contains scores, books on music, and phonograph records. There will be a music shop.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and shade trees, will be at the disposal of the students. There are facilities for swimming and boating on the lake and opportunities for riding, golf, tennis, excellent mountain walks and drives in the vicinity.

Tanglewood is open for inspection throughout the year.

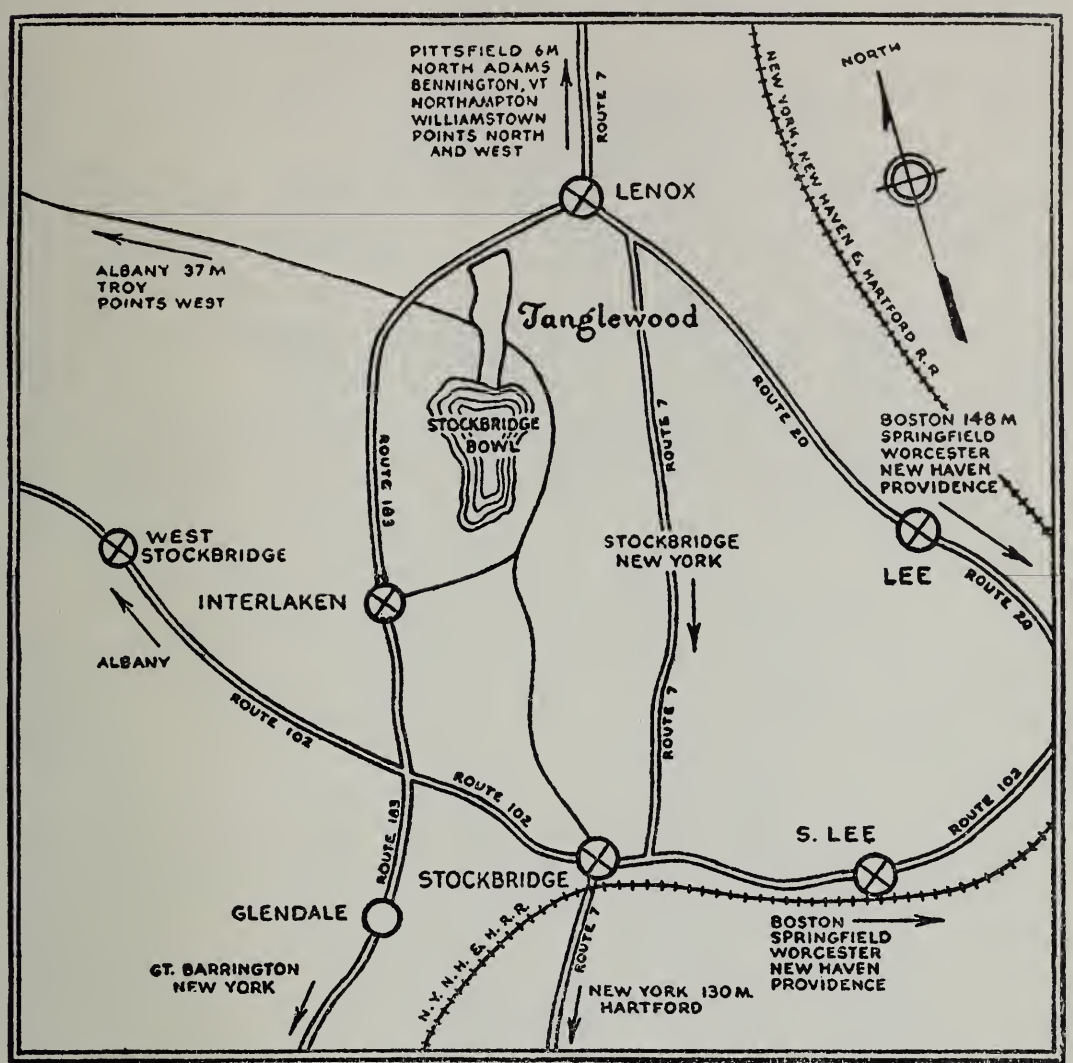
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General tuition $120. Extra fee of $20 for Active Conducting, Composition, and Active Opera Course for singers. (Living costs are estimated to be between $18 and $25 per week.) A registration payment of $10 is due upon notice that application has been accepted. The balance is payable at the time of registration. Enrollments for less than the full session cannot be accepted.

The Berkshire Music Center is an approved place for education under Public Law 346, the so-called "G. I. Bill of Rights." Ex-service men and women may apply for government financial aid.

For additional information address THOMAS D. PERRY, JR.
Berkshire Music Center Symphony Hall, Boston 15, Mass.
From June 1 to August 20: Tanglewood, Lenox, Massachusetts

Roads leading to "TANGLEWOOD"



If you wish assistance in finding living accommodations in a private home or hotel, address the Berkshire Hills Conference, Pittsfield, Massachusetts.

Members of the Berkshire Music Center are entitled to attend the 1946 Berkshire Festival. Those who are unable to attend the Center but wish to apply for series or individual tickets to the Festival may do so on the enclosed card. Series subscriptions will be accepted until June 30, 1946. See next page for further information.

1946 Berkshire Festival
At TANGLEWOOD
Between STOCKBRIDGE *and* LENOX, MASSACHUSETTS
Nine Concerts by
THE BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, *Conductor*

	Series A	*Series B*	*Series C*
Thursday evenings	July 25	August 1	August 8
Saturday evenings	July 27	August 3	August 10
Sunday afternoons	July 28	August 4	August 11

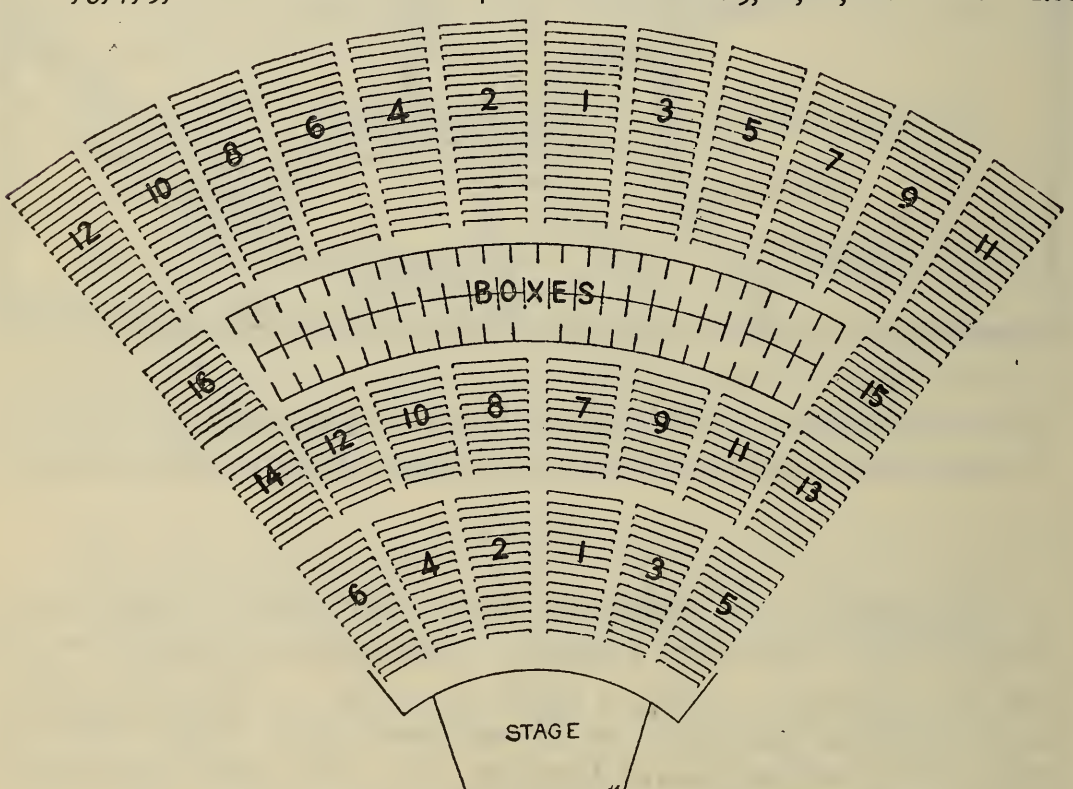
Season Price* (inc. tax) *for Three Concerts in One Series

Boxes (*seating six*)	$90.00	Front Sections 5, 6, 13, 14, 15, 16	$7.50
Front Sections 2, 4, 8, 10, 12		Rear Sections 1 to 8 *inclusive*	6.00
1, 3, 7, 9, 11	9.00	Rear Sections 9, 10, 11, 12	4.00

***Single Concert Prices* (inc. tax)**

(Not available until June 1)

Box (seating 6)	$36.00	Front Sections 5, 6, 13, 14, 15, 16.	$3.00
Front Sections 2, 4, 8, 10, 12		Rear Sections 1 to 8 *inclusive*	2.50
1, 3, 7, 9, 11	4.00	Rear Sections 9, 10, 11, 12	2.00



SEATING PLAN — MUSIC SHED, BERKSHIRE FESTIVAL

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

At TANGLEWOOD

HOME OF THE BERKSHIRE FESTIVAL

LENOX · MASSACHUSETTS

1947

THE TRUSTEES OF THE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

Announce the Fifth Season

of the

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*

AARON COPLAND, *Assistant Director*

STANLEY CHAPPLE, *Dean*

GEORGE E. JUDD, *Manager*

June 30 *to* August 10, 1947

At TANGLEWOOD

Home of The Berkshire Festival

Lenox, Massachusetts

The Berkshire Music Center

THE TRUSTEES of the Boston Symphony Orchestra and the Music Director, Serge Koussevitzky, announce that the Fifth Season of the Berkshire Music Center will be held during the summer of 1947 at Tanglewood, between Lenox and Stockbridge, Massachusetts. There will be a six-week session from June 30 to August 10 under the direction of Dr. Koussevitzky, with a Faculty of forty-five distinguished musicians including the principal players of the Boston Symphony Orchestra.

The Berkshire Music Center was founded in 1940 by the Boston Symphony Orchestra and Dr. Koussevitzky to provide an opportunity for music study in connection with the Berkshire Festival Concerts held annually by the Orchestra at Tanglewood. It is not a school for technical musical training, but rather a place where provision is made for the study of music through experience in musical performance. No academic credit or certificate of achievement is given.

The courses of study at Tanglewood emphasize group performance. Students at the Music Center actively participate in orchestral, chamber music, choral, or operatic groups. Individual instruction is given only as it relates to group performance — coaching for chamber music and operatic roles, and sectional rehearsals for the orchestras. As Dr. Koussevitzky has said, "Obviously we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music."

All members of the Music Center are entitled to attend the twelve concerts of the 1947 Berkshire Festival, many rehearsals for these concerts, a series of four chamber music concerts to be given in cooperation with the Elizabeth Sprague Coolidge Foundation, and all student concerts and operatic performances.

The student body of the Berkshire Music Center is limited in number. In the first four Departments, auditions or interviews are usually required for active participants. In the fifth Department, applicants are considered on the basis of their general qualifications. Students must be 18 years of age or over.

The Faculty

SERGE KOUSSEVITZKY, *Director*

AARON COPLAND, *Assistant Director*

STANLEY CHAPPLE, *Dean*

Orchestral Conducting:

SERGE KOUSSEVITZKY

Assistants to Dr. Koussevitzky:

LEONARD BERNSTEIN
RICHARD BURGIN
STANLEY CHAPPLE
ELEAZAR DE CARVALHO

Chamber Music:

GREGOR PIATIGORSKY (*on leave of absence*)
WILLIAM PRIMROSE (*acting head*)

Composition:

AARON COPLAND
ARTHUR HONEGGER

Opera:

BORIS GOLDOVSKY
FREDERIC COHEN
RICHARD RYCHTARIK
FELIX WOLFES

Choral Conducting and Chorus:

HUGH ROSS
ROBERT SHAW

Solfège:

KATHARINE WOLFF

Harmonic Analysis:

IRVING FINE

Instrumental Faculty

(Members of the Boston Symphony Orchestra)

Violin:

Richard Burgin
Alfred Krips
Clarence Knudson
Vladimir Resnikoff
Einar Hansen
George Zazofsky

Viola:

Jean Lefranc
Georges Fourel
Eugen Lehner

Violoncello:

Jean Bedetti
Alfred Zighera

Doublebass:

Georges Moleux

Flute:

Georges Laurent

Oboe and English Horn:

Louis Speyer

Clarinet:

Victor Polatschek

Bass Clarinet:

Rosario Mazzeo

Bassoon:

Raymond Allard

Horn:

Willem Valkenier

Trumpet:

Georges Mager

Trombone:

Jacob Raichman

Harp:

Bernard Zighera

Timpani:

Roman Szulc

Piano:

Lukas Foss

Organ:

E. Power Biggs

The Five Departments

I. CONDUCTING

Orchestral Conducting — SERGE KOUSSEVITZKY

Assisted by STANLEY CHAPPLE

A very small number of students will be accepted for active participation; a larger number will be admitted as auditors and will have the opportunity of being present at Dr. Koussevitzky's rehearsals with the active participants, of attending Mr. Chapple's daily lectures and sessions in score analysis and instruction in the technique of conducting, and of attendance at rehearsals of the Boston Symphony Orchestra for the 1947 Berkshire Festival, as well as all Music Center concerts.

Choral Conducting — HUGH ROSS *and* ROBERT SHAW

A study of the technique and methods of choral conducting through actual practise. There will be two divisions, each limited in number: one under Mr. Ross and one under Mr. Shaw. In addition a limited number of properly qualified applicants will be accepted as auditors. Each active member of the class will have opportunities to conduct, using the balance of the class as a laboratory chorus. The work will be coordinated with the choral activities of Department V, in which students of Choral Conducting will participate.

Operatic Conducting and Coaching — BORIS GOLDOVSKY

A limited number of coaches and conductors (pianists) will be accepted for study of various aspects of operatic conducting. For further particulars, see Department IV.

Members of the three divisions of the Conducting Department will have the opportunity of observing and working with the other divisions. An essential part of the work will be participation in the performances by the Festival Chorus.

II. ORCHESTRAL AND CHAMBER MUSIC

The Orchestra — SERGE KOUSSEVITZKY

Assisted by LEONARD BERNSTEIN, ELEAZAR DE CARVALHO
and members of the BOSTON SYMPHONY ORCHESTRA

A full symphony orchestra for students who have acquired technical competence and who wish a greater experience in the art of ensemble playing. Each week the members of the Orchestra will be assigned

a few orchestral and chamber works chosen to give variety of style and period, and to give representation to each type in instrument. Members will first have the opportunity to study the parts with the principal players of the Boston Symphony Orchestra in sectional rehearsals. Music for solo instrument with orchestra will be selected occasionally so that students, if possible, will have experience in this type of playing. An orchestral concert will be given each week. Dr. Koussevitzky plans personally to prepare and conduct at least one performance; other rehearsals and performances will be under the direction of Dr. Koussevitzky's assistants and active students. Applicants for this Department are selected on the basis of auditions held during the Spring of 1947.

Chamber Music

GREGOR PIATIGORSKY
(*on leave of absence*)

WILLIAM PRIMROSE, *Acting Head*

Assisted by members of the BOSTON SYMPHONY ORCHESTRA

This activity is open to members of the Advanced Orchestra and a limited number of pianists and other instrumentalists who wish special training in ensemble playing. Groups are formed according to the ability of the players and will study and perform works for strings, winds, brass, and piano in various combinations. There will be weekly chamber music concerts by the students.

III. COMPOSITION

AARON COPLAND
and ARTHUR HONEGGER

This Department offers individual instruction in advanced work for a limited number of exceptionally talented students, to be equally divided in number between the classes of Mr. Copland and Mr. Honegger. The course is directed toward the student of postgraduate calibre whose previous technical studies have prepared him for work in the large forms. There will be one individual lesson of 1½ hours and two 2 hour classes weekly, or the equivalent. Conferences will be held with Principals from the Boston Symphony Orchestra representing several types of instruments. Students will be encouraged to take part in the performance of music by the various groups, such as the Festival Chorus. In addition, there will be informal meetings of the Department to play and discuss the work of the composition students.

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable may be asked to submit scores of one orchestral composition and one chamber work.

IV. OPERA — Boris Goldovsky, *Head*, Frederic Cohen, Richard Rychtarik, Felix Wolfes

The chief aim of the summer's work will be the exploration of all paths consistent with dramatic truth and believable characterization in operatic performance. There will be a three-hour daily class devoted to the musical and dramatic realization of scenes from standard operas. At this time each singer will receive individual instruction in operatic acting and will benefit from a complete analysis and criticism of the present day methods of operatic *mise en scène*.

In addition to direct instruction great stress will be laid on independent collective efforts by student groups working on special projects. Each of these student groups will include the necessary number of singers, coaches, stage directors, and will devote itself to selected projects, leading eventually to performance of scenes, acts, and complete operas.

Members of the Opera Faculty will give a series of daily lectures on the technique of the stage, the principles of operatic dramaturgy, methods of study of score and text, Italian, French, German, and English diction, and other subjects dealing with the theory and practice of opera.

Students will be accepted for study under Mr. Goldovsky and Mr. Cohen as 1. singers, 2. stage directors, 3. coaches and conductors (pianists), or 4. orchestral instrumentalists especially interested in operatic work, who will form the nucleus of an opera ensemble. Mr. Rychtarik will accept qualified students to study scenic design, the construction and painting of scenery, and lighting.

Students of singing and instrumentalists will be accepted as active participants on the basis of auditions held during the Spring of 1947; stage directors, coaches and scenic designers on the basis of interviews and general qualifications. In addition to the active participants a limited number of students will be accepted as auditors.

V. CHORAL SINGING — Hugh Ross, Robert Shaw
ORCHESTRAL PLAYING — Richard Burgin

This is the largest department of the Music Center. It has no formal entrance requirements and the activities are designed for music students, college students, teachers, amateurs — for all who wish a summer of living and working in music. The principal activities of the Department are:

The Festival Chorus, consisting of most of the students at the Music Center, will prepare major choral works under Hugh Ross and Robert Shaw for performance with Dr. Koussevitzky, Mr. Shaw and the Boston Symphony Orchestra in the 1947 Berkshire Festival. Works to be performed will include Beethoven's Ninth Symphony, and the Mozart *Requiem*.

Madrigal Group, a selected group under the direction of Hugh Ross, will prepare programs for performance, including music given with small instrumental ensembles in the Medieval and Renaissance styles.

Small Chorus, under the direction of Robert Shaw, will prepare and perform frequent concerts. Its activities will be coordinated with those of Mr. Shaw's Choral Conducting classes.

Orchestral Playing. The Department V Orchestra, less advanced than that of Department II, will have daily rehearsals under Richard Burgin of works from the symphonic repertoire. Performances of works for orchestra and for chorus with orchestra will be given under the supervision of Mr. Burgin, Mr. Ross, and Mr. Shaw. Boston Symphony Orchestra Faculty members will give sectional training and will coach chamber music groups formed from members of the Department V Orchestra. A limited number of pianists will be accepted in this Department to participate in the chamber music.

Additional Activities open to all Departments:

American Music, a course given by Mr. Copland with the assistance of Leonard Bernstein and Irving Fine, will consider the development of music in this country, with special emphasis on the contemporary period.

Forum Meetings, with Mr. Copland as Moderator, will be held to discuss various aspects of music.

Lecture-Discussions of an informal nature will be held with visitors distinguished in the fields of Music, the Letters and Art.

Harmonic Analysis, as related to musical form, under Irving Fine.

Solfège, under Katharine Wolff.

General Information

APPLICATION to the Berkshire Music Center should be made on the enclosed application form. Applicants will be notified of whatever auditions, interviews or further particulars may be required. Applicants for Conducting, Orchestral Playing, Chamber Music, Composition and Opera will receive supplementary application forms requesting more detailed information. Students cannot be accepted in more than one Department, or for less than the full six weeks' session.

NOTIFICATION of acceptance or rejection of applications will be sent during the early part of May, 1947.

REGISTRATION will be held from June 26 to the 29th, inclusive, at Tanglewood.

TUITION FEE: $120. An extra fee of $20 is charged for Active Conducting, Orchestral or Choral; for Composition; and for Singers in Opera. A registration payment of $10 is due upon notification of acceptance. The balance of the tuition is payable in advance or at the time of registration.

AGE LIMIT: 18 years or over.

DORMITORY accommodations for single men or women (about 100 of each) are available in Lenox. Reservations for dormitory accommodations must be made in advance through the Music Center. Rates for the six-week session will be approximately $150 for lodging and two meals (breakfast and dinner) daily. The dormitory fee is payable in full either in advance or at the time of registration. The Music Center does not have accommodations for married students or families.

For a listing of hotel or guest house accommodations in the Berkshires other than the dormitories, please address the BERKSHIRE HILLS CONFERENCE, PITTSFIELD, MASSACHUSETTS.

EXPENSES for the session vary widely with the requirements of the individual. Minimum expenses including tuition are estimated at $300 to $325.

PRIVATE INSTRUCTION, either instrumental or vocal, is not a part of the course of study at the Music Center. Students wishing private lessons are requested to make individual arrangements with members of the Faculty after arrival at Tanglewood.

G. I. BILL: The Berkshire Music Center is an approved place for education under Public Law 346, the so-called "G. I. Bill of Rights." Qualified veterans may apply through the Veterans Administration for financial assistance. Applicants who intend to enroll under the G. I. Bill *must* present their Certificates of Eligibility at registration.

For other information, please address:

THOMAS D. PERRY, JR.
BERKSHIRE MUSIC CENTER
BOSTON SYMPHONY ORCHESTRA, INC.
SYMPHONY HALL
BOSTON 15, MASSACHUSETTS

(*From June 1 to August 15*—TANGLEWOOD, LENOX, MASSACHUSETTS)

1947 Berkshire Festival

Twelve Concerts by

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Music Director*

LEONARD BERNSTEIN and ROBERT SHAW, *Guest Conductors*

STUDENTS at the Berkshire Music Center are provided with tickets for the 1947 Berkshire Festival. Those who are unable to attend the Music Center or whose friends and family wish to attend the Festival concerts may apply for tickets by writing the address given below. Series subscriptions will be accepted until June 1, 1947.

The 1947 Berkshire Festival will consist of twelve concerts — the customary three Series of three concerts each, and three Extra Concerts as follows:

Sunday afternoon, July 13 — Extra Concert, *Music of* BACH (Soloists: LUBOSHUTZ and NEMENOFF)

Sunday afternoon, July 20 — Extra Concert, *Music of* MOZART

Thursday evening, July 24
Saturday evening, July 26
Sunday afternoon, July 27
} SERIES A

Programs will include Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Berlioz' *Harold in Italy* Symphony (viola solo: William Primrose), Hindemith's Violin Concerto (soloist: Ruth Posselt), Barber's Overture, *The School for Scandal*, and Honegger's *Symphony for Strings*.

Thursday evening, July 31
Saturday evening, August 2
Sunday afternoon, August 3
} SERIES B – Beethoven Cycle

Tuesday evening, August 5 — Extra Concert, to include Beethoven's Ninth Symphony

Thursday evening, August 7
Saturday evening, August 9
Sunday afternoon, August 10
} SERIES C

Programs will include Haydn's Symphony No. 102, Debussy's *La Mer*, Stravinsky's *Le Sacre du Printemps*, Martinu's *Concerto Grosso*, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, and Mozart's *Requiem* (with soloists and chorus.)

For listing of hotel or guest house accommodations in the Berkshires, write the Berkshire Hills Conference, Pittsfield, Massachusetts

Please draw checks to BOSTON SYMPHONY ORCHESTRA, INC. *and address all inquiries to* BERKSHIRE FESTIVAL, Symphony Hall, Boston 15, Massachusetts—*after June 1*, Tanglewood, Lenox, Massachusetts. *Tel.* Lenox 530

TICKET PRICES

(Federal Admission Tax Included)

UNTIL JUNE 1, 1947, SERIES tickets and tickets for EXTRA CONCERTS will be available at the following prices:

THREE CONCERTS IN ONE SERIES:

Box (seating 6) $90.00

Front Sections 2, 4, 8, 10, 12
1, 3, 7, 9, 11. . . (Sold out)

Front Sections 5, 6, 13, 14, 15, 16 . $7.50
(Sold out for Series B)

Rear Sections 1 to 8 inclusive . . 6.00

Rear Sections 9, 10, 11, 12 . . . 4.00

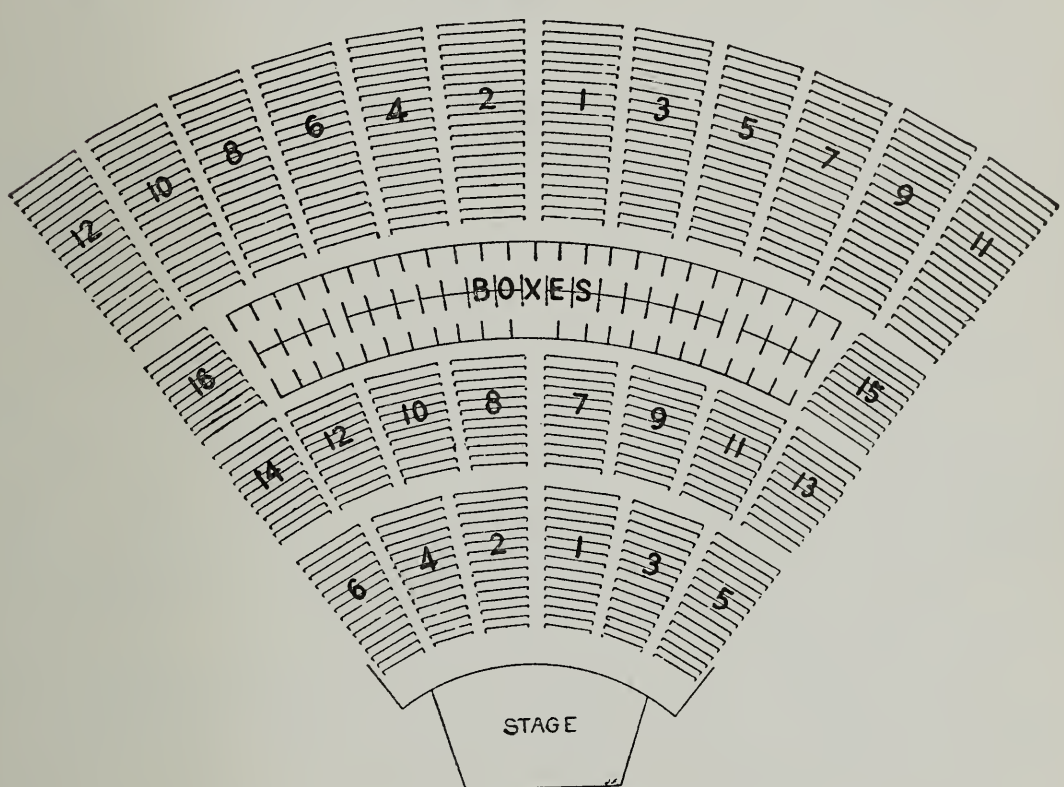
EXTRA CONCERTS — These prices available *ONLY* to subscribers to one or more of the three series:

Sunday afternoon, July 13 (BACH) $3.00 and $2.00

Sunday afternoon, July 20 (MOZART) $3.00 and $2.00

Tuesday evening, Aug. 5 (BEETHOVEN) $3.00 $2.50 $2.00 (Box $30.00)

NOTE: Persons who are unable to attend any of the Series but wish to apply for one or more of the Extra Concerts may do so now at the single concert prices given below. Orders will be filled after June 1.



SEATING PLAN — MUSIC SHED, BERKSHIRE FESTIVAL

AFTER JUNE 1, 1947, any remaining tickets will be available *ONLY* at the following SINGLE CONCERT prices:

Sunday afternoon, July 13 (BACH) $4.00 and $3.00

Sunday afternoon, July 20 (MOZART) $4.00 and $3.00

Other concerts (July 24, 26, 27, 31, August 2, 3, 5, 7, 9, 10) $3.00 $2.50 (Box $36.00)

The Friends of the Berkshire Music Center

is an organization of the several hundred persons who are interested in the Music Center and contribute financially to its support. Dr. Lewis Perry is National Chairman. Members of the Friends of the Berkshire Music Center are invited to many of the numerous orchestral, choral, chamber music, and operatic performances given by the Music Center. Each season there are approximately forty such performances, to which admission is by invitation only.

A voluntary contribution to the support of the Music Center constitutes membership in the Friends. Contributions should be sent to the Friends of the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts. (Between June 1 and August 15: Tanglewood – Lenox, Massachusetts.)

TANGLEWOOD

Tanglewood, whose extensive grounds were given to the Boston Symphony Orchestra, was once the meeting place of Emerson, Holmes, and Melville. It was here that Hawthorne lived for a year, imagined his "Tanglewood Tales," and wrote "The House of the Seven Gables."

For the uses of the school there are the original house, the converted barn on the lake road, the large Shed where the Festival concerts are given, the Theatre-Concert Hall, the Chamber Music Hall, and a number of studio units, including a replica of Hawthorne's "Red Cottage."

The school library contains scores, books on music, and phonograph records. There is a music shop.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and trees, are at the disposal of the students. There are facilities for swimming and boating on the lake and opportunities for riding, golf, tennis, excellent mountain walks and drives in the vicinity. Tanglewood is open for inspection throughout the year.